

The History of Alquerque-12.

Spain and France.

Volume I.



Govert Westerveld

The History of Alquerque-12. Spain and France.
Volume I.

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Spain and France Volume I

Govert Westerveld
2015



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**Academia de Estudios Humanísticos de Blanca
(Valle de Ricote)
Impreso en España – Printed in Spain**

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ISBN: (Lulu Editors: 978-0-244-98768-8)

ISBN: (Bubok: None)

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Barrio Nuevo, 12-1, 30540 Blanca (Murcia) Spain

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DEDICATION

I dedicate this work to Mr. Joaquín Salmerón, Director of the Museum Siyasa of Cieza (Murcia), in Spain.

Thanks to his enthusiasm and generous help I could initiate the investigation of the Alquerque-12 game in Spain.



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Preface

Years ago, I looked around in the Ricote Valley for alquerque-12 drawings. The Ricote Valley has always been a chance for me to relax, unwind and escape the stress of everyday life. The pressures of commuting and family obligations mean many of us live life in a constant hurry resorting to fast food before collapsing in front of the television in the evening. However, for my research I feel the need to escape and get away from it all at times. The Ricote Valley has become a part of my life where I have the freedom to slow down, get away from technology overload and take real pleasure from the basics of life.

However, during years I was not successful with my research in the Ricote Valley. This situation that lasted several years changed suddenly when I met the archaeologist Joaquín Salmeron, director of the Museum Siyasa at Cieza of the province of Murcia in Spain. Cieza is located only 5 km from the Ricote Valley.

With great enthusiasm Mr. Salmeron showed my proudly the different Alquerque boards they had found in the moorish settlement known as Siyasa of the XIII century. Among them quickly found two Alquerque-12 drawings. That day I felt myself the luckiest man of Spain because suddenly all my research efforts were rewarded with the desired results.



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The Alquerque-12 game is the precursor of the draughts or checker game that is called in Spanish the "Juego de las Damas". I have already studied for many years the history of the draughts game that I considered being a Spanish invention around 1495, precisely in the town of Valencia.

Apart from that I considered that the new powerful Dama (French: Dame) in the game of chess and draughts was nothing else than a representation of Isabelle of Castile (Isabel la Católica) on the chess and draughts board¹. Today most historian agree to that, but the Dutch draughts researcher, Dr. Arie van der Stoep cannot agree to that due to etymological findings. According to him the draughts game is an invention of France. The same opinion he is applying for the Alquerque-12 game, that according to his knowledge was a very popular game in France before the XVI century. Furthermore, he stated that players used a Dama in the Alquerque-12 game, although this rule was not mentioned in the book of Alfonso X The Wise (1283). Dr. Van der Stoep came to this conclusion after having played the game by computer.

¹ **WESTERVELD, Govert** (1987). International Dama News. From Spain. In: Dutch Draughts Magazine "Het Nieuwe Damspel", Number 3, July-September, p.71.

WESTERVELD, Govert (1990). Ciencia sobre un tablero", Editor: PPU S.A., ISBN 84-7665-697-1 (With the collaboration of Florentina Navarro Belmonte).

WESTERVELD, Govert (1994). Historia de la nueva dama poderosa en el juego de Ajedrez y Damas. (History of the new powerful Queen in the game of chess and draught), pages 103-225. Homo Ludens: Der spielende Mensch IV, Internationale Beiträge des Institutes für Spielforschung und Spielpädagogik an der Hochschule "Mozarteum" - Salzburg. Herausgegeben von Prof. Mag. Dr. Günther C. Bauer.

WESTERVELD, Govert (1997). "La influencia de la reina Isabel la Católica sobre la nueva dama poderosa en el origen del juego de las damas y el ajedrez moderno". In colaboration with Rob Jansen. ISBN 84-605-6372-3 - 329 páginas – Foreword of Dr. Ricardo Calvo and Prof. Dr. Juan Torres Fontes - Universidad de Murcia (In Dutch language).**WESTERVELD, Govert** (2004). "La reina Isabel la Católica: su reflejo en la dama poderosa de Valencia, cuna del ajedrez moderno y origen del juego de damas". (With the collaboration of José Antonio Garzón Roger ISBN 84-482-3718-8. 426 páginas. Edita: Generalitat Valenciana. Conselleria de Cultura, Educació i Esport. Secretaría Autonómica de Cultura. (In Spanish language).

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Seeing that the first Spanish draughts² book was printed in 1547 in Valencia, and the first French draughts book in 1668, I cannot believe in a French invention for the draughts game. I invited Dr. Van der Stoep to proof with archaeological findings that the Alquerque-12 was very popular in France, but according to this historian I should have known that something like that could not be realized. I was not happy with all the scientific explanations of Dr. Van der Stoep³. Therefore, I have tried to investigate the archaeological findings of the Alquerque-12 game in French and Spain because I do not believe that the Alquerque-12 game was very popular in France before the XV century.

In this book, you will now find the results of my work with regards to Spain and France. The Alquerque-12 drawings were found in 98 places of Spain, whereas the results in France were only 10 drawings. With other words, the game was not popular at all in France.

The description of the game of Alquerque-12 still is in an awful situation because we have many Alquerque types and each game has its own history. King Alfonso the Wise did already let us know in 1283 that there were the Alquerque-3, Alquerque-9 and the Alquerque-12 games. Therefore, the historical explication of the Alquerque-12 game cannot be given on a general way. However, we constantly see

² The first chess book in Valencia was: Cf. **VICENT, Francesch** (1495). Libre dels joch partitis del Scachs en nombre de 100 ordenat e compost per mi Francesch Vicent, nat en la ciutat de Segorbe, criat e vehí de la insigne e valeroso ciutat de Valencia. Y acaba: A loor e gloria de nostre Redentor Jesu Christ fou acabat lo dit libre dels jochs partitis dels scachs en la sinsigne ciutat de Valencia e estampat per mans de Lope de Roca Alemany e Pere Trinchet librere á XV días de Maig del any MCCCCLXXXV.

³ **STOEP, Arie van der** (2006). Vierduizend jaar dammen. In: Het Damspel, number 5, pp. 16-17.

STOEP, Arie van der (2006?). Four thousands years draughts (checkers).
In: <http://alemanni.pagesperso-orange.fr/history.html>

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archaeologists and historians giving in publications a general description, in which they include the Alquerque-12 game:

"The origin of the game of alquerque possibly dates back to the Bronze Age: figures known as "Tiras" have been found engraved on rocks in the Alpine region, especially near the Lake of Garda. In ancient Egypt: we find boards drawn on stone blocks that form the roof of the Temple of Kurna in the city of Luxor, dated to about 1400 BC. As from the historical period they appear on the Galician rocks such as Maia or Baiona and from the Roman world we know the exemplars of Mulva (Sevilla). Others state that it is thought to have originated in the Middle East."

So experts let us think that the Alquerque-12 game is coming from the Ancient Egypt and Roman world. Other historians follow Dr. Van der Stoep and try to convince us that the game was extremely popular in France; much more than in Spain. Basing themselves on etymology, historians even dare to assert that the present checkers (draughts) game developed in France and that it came there from the Alquerque-12 game. So in the internet we see, for example, the following statement:

Alquerque had been played in ancient Egypt more than 3000 years ago, and it was brought to Europe in the 8th century by Moor warriors. This game was an inspiration for contemporary, and very popular around the world, Checkers.

Who is the person who is responsible partially for these nice stories? This is nobody else than the famous boardgame specialist Harold James Ruthven Murray (1868 – 1955). In 1952 Murray published “A History of Board Games other than Chess”, proposing the theory that alquerque-12 originated in Egypt and the draughts game in France. Since his famous book about the History of Chess in 1913, everybody believed what the great board specialist Murray was saying because he was and continue being one of the greatest board game specialists.

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Many historians believe that Murray is infallible, but this idea will only paralyze future work of others.

Being aware of the fact that till now there still exists some confusion about the alquerque-12 game, I have concentrated myself this time on the history of this boardgame. Again we see that Spain has an important history of this game, too. For that reason, I try to explain in my books about the history of the alquerque-12 game together with notes on the draughts game in order to refute Murray. It is quite clear that there are still some historians who do not believe in Isabelle of Castile. I am quite sure that the same will happen with my history of the alquerque-12 game. On the other hand, I am also pretty sure that there will be other historians who will improve my points of view and that, in the future, I will receive the same fate as Murray. However, this is the outcome of research, where we all are interested in seeing on the end the full true.

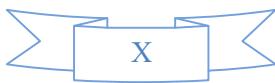
The Spanish history of the alquerque-12 game is so important that it is worthwhile to have some books written about this game. Therefore, I hope that my book will provide a great confusion among the historian of draughts. At the same time, I hope that Spanish archaeologist will template with other eyes this game. When reading this book it will appear to the reader that the Alquerque-12 game is not exceptionally old.

Till now historian did not write exclusively about the Alquerque-12 game. With other words, this first volume will be the first book in the world dedicated solely to this game. In another volume, I will deal about other countries where players use this game. Finally, a third volume will be only about the historical texts of Alquerque-12.

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The writing of this type of books is only possible if people are prepared to collaborate. In all these years, I was lucky to get full collaboration of more than 100 persons, among them many Spanish archaeologists and photographers. Even a pilot helped me in giving photographs of very small villages. A word of thank to all of them. I hope I do not forget any of them in the list I prepared at the end of this book.

Govert Westerveld



PRÓLOGO

Mi buen amigo Govert Westerveld ha tenido a bien invitarme a escribir este prólogo de su último libro titulado "The History of Alquerque-12. Spain and France, volume I". Para mí ello es un honor y más todavía por el hecho de que haya decidido el dedicármelo, como fruto más de nuestra amistad que de mi colaboración en el magnífico estudio aquí realizado.

Como es sabido por todos los especialistas en el tema, Westerveld es un gran investigador sobre los juegos de origen medieval, de entre los cuales ha elegido en esta ocasión el tema del Alquerque de 12 como motivo de su estudio del que fue el origen del popular juego de "Las damas", deporte en el que él fue campeón nacional juvenil de su Holanda natal.

Westerveld demuestra aquí el temprano uso de este juego en la Península Ibérica del s. XIII, donde él ha sabido documentar un número abrumador de ejemplos conservados de tableros de este juego tanto en los entonces reinos de la Hispania cristiana como en la "al Andalus musulmana". Algunos de los más antiguos ejemplos de este juego han sido hallados en el yacimiento arqueológico de El Castillo (en Cieza, Murcia), antiguo Hisn Siyâsa andalusí y posterior Cieça cristiana (a veces castellana y a veces aragonesa).

Siyâsa existió primero como alquería (poblado rural) y luego como hisn (ciudad fortificada) desde el s. X hasta 1266,

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fecha esta última de su conquista aragonesa durante unos meses e inmediata "devolución" a la Castilla de Alfonso X, una vez sofocada la "Rebelión Mudéjar" del reino murciano (incluida Siyâsa) desde 1264 a 1266. Siyâsa, pese a mantener su fisionomía y formas de vida andalusíes, había reconocido antes la soberanía castellana desde 1243 por el llamado Tratado o Capitulación de Alcaraz. La llegada de tropas castellanas al reino musulmán de Murcia de 1243 en adelante para ocupar sus fortalezas y, seguro también, parte de las casas siyásies, produjo un malestar creciente entre la población indígena que desembocaría en la citada sublevación de todo el reino andalusí de Murcia (incluida Siyâsa) en la citada fecha de 1264.

Desde el mismo momento de la llegada de tropas y colonos castellanos a Siyâsa en 1243, esta población debió producir un impacto en la población local que se manifiesta de muchas maneras: reformas poco cuidadas en algunas viviendas, uso inadecuado de algunos espacios de ellas (hogueras en el pavimento de los salones, grafitis sobre las paredes, arrojo de restos de comida por la superficie de todas las partes nobles de la vivienda, etc.). Entre todos estos impactos de los recién llegados hay un elemento cultural de enorme importancia que hace ya años llamó nuestra atención y que comunicamos en su día a Govert Westerveld. Se trataba de la existencia de tableros de juegos sobre los pavimentos de algunas casas, así como sobre trozos de arcos andalusíes (arrancados previamente de su ubicación original de la decoración arquitectónica de esas viviendas). Estos tableros, que nosotros no estábamos preparados en aquel momento para identificar con un tipo concreto, coincidían en su ubicación de hallazgo, dentro de unas casas muy concretas, con la de otra serie de grafitis (también sobre otros fragmentos de arcos andalusíes) consistentes en series de líneas paralelas que interpretamos entonces ya como posible computo de las partidas que cada contendiente estaba ganando.

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La llegada de población (en su mayoría soldados) castellana a estas casas, a partir de 1243 hasta la fecha de la sublevación mudéjar de 1264, marcaría el inicio de la creación de estos tableros de Alquerque de 12 en Siyâsa. La posterior conquista aragonesa de 1266 y el regreso a esta ciudad de las tropas castellanas en este año supuso la total expulsión de los musulmanes de todo el término concejil de la, a partir de ahora Cieça cristiana, y el uso exclusivo de estas viviendas por los nuevos pobladores cristianos hasta el definitivo abandono de las viviendas del barrio de 19 casas excavadas, poco antes de finales del s. XIII.

En definitiva, en este yacimiento arqueológico, mejor que en ningún otro ejemplo europeo, está documentado el uso del Alquerque de 12 por las tropas cristianas (sobre toda castellanas pero tal vez también aragonesas) que aquí se establecieron entre 1243 y finales del s. XIII. Sobre el resto de lugares con esta cronología del siglo XIII en la Península Ibérica, en el área cristiana de la misma, nos quedará siempre la duda de si los alquerques en ellas gravados son de la cronología del edificio o de una época poco o mucho posterior a dicha construcción. Los hallazgos de Siyâsa - Cieça, con una cronología cierta de realización y uso anterior a finales del s. XIII, son unos de los mejores datados de todos los incluidos en este estudio de Westerveld.

Menciona nuestro investigador, en este libro, las teorías de investigadores con respecto a Francia que pretenden buscar el origen del Alquerque de 12 en este país, basándose en la etimología francesa de elementos de este juego. En este sentido, tengo que apuntar la dificultad de usar la ciencia etimológica para poder datar cualquier tipo de objeto material u origen cultural de cualquier manifestación de un juego u otro elemento ligado al comportamiento humano. La documentación material (hecha aquí por Govert Westerveld)



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de una inmensa mayoría de Alquerques de 12 en la Península Ibérica con respecto al resto de Europa, algunos de ellos tan bien datados como los mencionados de Siyâsa - Cieça, evidencia lo ineludible: Las pruebas materiales son siempre mejores indicadores del origen y difusión inicial de cualquier fenómeno cultural que cualquier otra elucubración basada en etimologías, que evidencian, ni más ni menos, tan sólo que una determinada lengua fue la empleada, a partir de un momento concreto (pero no necesariamente inicial), la usada para la denominación de las formas de juego de un fenómeno que tenía, evidentemente un origen al Sur de los Pirineos dentro de Europa.

Cieza, a 1 de octubre de 2013

Joaquín Salmerón Juan

**Director del Servicio de Patrimonio Histórico del
Ayuntamiento de Cieza, Región de Murcia, España.**

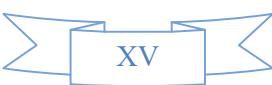
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FOREWORD

My noble friend Govert Westerveld has kindly invited me to write this foreword to his latest book, "The History of Alquerque -12. Spain and France, volume I". For me, it is an honor and more so by the fact that he has decided to dedicate it to me as a result, more of our friendship than my collaboration in this monumental study conducted here.

Known to all specialists in the field, Westerveld is a dedicated researcher on some medieval games, among which he has chosen this time the subject of Alquerque-12. The reason was a further study of the origin of the popular "Draughts game ", a mental sport of which he was national junior champion of his mother country Holland.

Westerveld in this study demonstrates the use of the Alquerque-12 game early in the Iberian Peninsula of the XIII century, being able to record an overwhelming number of preserved examples of boards of this game, both the kingdoms of Christian Spain as well as " the Muslim Andalus ". Some of the oldest examples of this game have been found in the archaeological site of the castle (in Cieza, Murcia), the preceding and Andalusian Hisn Siyâsa and later Christian Cieça (sometimes in Castilian and sometimes in Aragonese possession).



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Siyâsa existed first as a farmhouse (rural town) and then as a hisn (fortified city) as from the X century until 1266, being this the latest date of the Aragonese conquest for a few months, and immediate "return" to the kingdom Castile of Alfonso X, once put down the "Muslim rebellion" of the kingdom of Murcia (including Siyâsa) between 1264 and 1266. Siyâsa, despite maintaining its physiognomy and ways of Andalusian life had earlier recognized the Castilian sovereignty since 1243 by the Treaty or Capitulation called Alcaraz. The arrival of Castilian troops to the Muslim kingdom of Murcia from 1243 onwards to occupy the castles, and surely also the Siyasies houses, created growing unrest among the indigenous population, something that would result in the mentioned uprising of the whole kingdom of Andalusian Murcia (including Siyâsa) in the year 1264.

From the moment of arrival of Castilian troops and settlers to Siyâsa in 1243, had an impact on the local population and many ways manifested this: bad reforms in some houses, misuse of some spaces of these (fires on the pavement of the halls, graffiti on the walls, throw scraps of food on the surface of all the noble parts of the house, etc. .). Among all these impacts of newcomers, there was a hugely important cultural aspect that years ago draw our attention and that we communicated then to Govert Westerveld. This was the existence of game boards on the floors of some houses as well as pieces of Andalusian arches (previously torn from its original architectural ornament of these houses). These boards, of which we were not able, at that time, to identify them as a board game type, do coincide on the location of finding, within exceptionally concrete houses, with another series of graffiti (also on other Andalusian arches fragments) consisting of a series of parallel lines. We, at that time, interpret them as a possible mathematic game that each player was winning.

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The arrival of Castilian people (mostly soldiers) to these houses, from 1243 until the date of the Moorish uprising of 1264, would mark the beginning of the creation of these boards of Alquerque-12 in Siyâsa. Subsequent Aragonese conquest of 1266 and the return to this city of Castilian troops in this year originated the complete expulsion of Muslims of the entire town council. From now on it was the Christian Cieça, and the exclusive use of these properties by new Christian settlers till the final abandonment of the houses in the neighborhood of the 19 houses (excavated in the XX century), shortly before the end of XIII century.

In short, Christian troops (over all Castilian but perhaps also Aragon), settled here between 1243 and the end of XIII century, played the alquerque-12 game in this Muslim town Siyâsa that appears to be the first European example of Muslim archaeological site. About the rest of these chronological places of the thirteenth century in the Iberian Peninsula, in the Christian area, there will be always the question of whether the graffiti of alquerque-12 in them are of the same date of the building or a little or much later date than that construction. Siyâsa – Cieça findings, with a timeline for implementation and use before the end of the XIII century are some of the best dating alquerque-12 boards included in this study of Westerveld.

Our researcher mentions in this book theories of investigators related to France, who claim to seek the source of Alquerque of 12 in this country, based on the French etymology elements of this game. In this sense, I have to point out the difficulty of using etymological science to date any material object or cultural environment of any manifestation of a game or other issue linked to human behavior. The documentation item (done here by Govert Westerveld) of a vast majority of Alquerque-12 boards in the Iberian Peninsula from the rest of Europe, some dating as well as those mentioned in Siyâsa -

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Cieça, demonstrates an inescapable proof. Physical evidences are always better indicators of the origin and early spread of any cultural phenomenon than any other vagary based etymologies. Etymologies evidence, neither more nor less, only that a certain language was used as from a certain time (but not necessarily primary), to name the game forms of a phenomenon that obviously had an origin on the south of the Pyrenees in Europe.

Cieza, October 1, 2013

Joaquin Salmerón Juan

**Director of Historical Heritage
City of Cieza , Murcia Region, Spain .**



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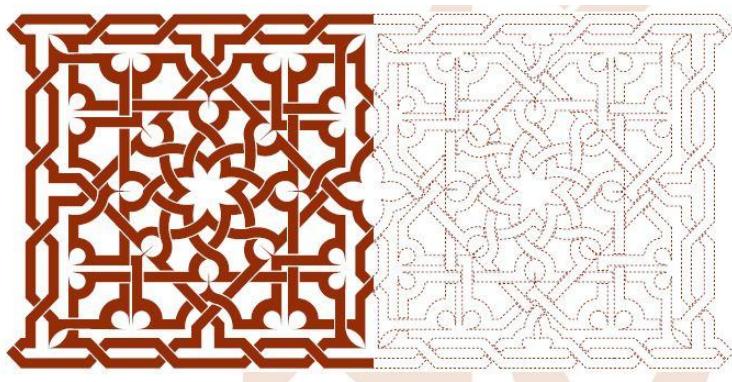


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Decorative paint of an Alquerque-12 pattern found on a wall of the Museum Santa Clara at Murcia originating from the muslim period.

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**THE CONFUSING
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DRAUGHTS
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ALQUERQUE-12**

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The confusing history of draughts (checkers) and Alquerque-12

"**Hansel and Gretel**" ("Little John and Little Margaret") is a well-known fairy tale of German origin, recorded by the Brothers Grimm and published in 1812. Everybody knows this story. Now I will draw your attention on some fairy tales about the alquerque-12 and the draughts (checkers) game. So in the internet we see, for example, the following statement:

The game of Checkers, or a game very similar to it, has been played for thousands of years. Known throughout history as "alquerque" (in ancient Egypt), "fierges" or "ferses" in France, "jeu de dames," "dames" (also in France, though later on), "draughts" in England, "plaisant" in Holland (or possibly France), and finally "checkers" after it reached North America, checkers is a simple game played with flat discs on a board covered in alternating light and dark squares

Another website is saying the following:

History of Checkers

Checkers has quite a long history with international appeal. A board that was similar to a Checkers board was found during an archeological dig in the Middle East. Surprisingly, the board carbon dated back to 3000 B.C.. Unfortunately, it is impossible to determine whether the rules were similar to modern day checkers, even though the numbers of pieces were different than today's game.

Next in **Checkers history**, we jump forward in time to 1400 B.C. At that time, Alquerque or Quirkat was being played throughout Egypt. Depictions of the game were even carved into the walls of sacred temples. The size of the board was different (it was 5x5), and the pieces moved along intersections of lines instead of diagonally from square to square; but, the game was otherwise thought to be similar to modern day Checkers. The pieces of

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Alquerque were flat and circular and were even separated into light and dark colors. In addition, the goal was similar: capture the pieces of the other player. Alquerque was even discussed by the greatest minds of the time, Plato and Homer.

Moving forward on the timeline, we come to the 12th century A.D. and the birth of modern day Checkers. It is thought that a Frenchman converted the rules and game pieces of ancient Alquerque to an 8x8 chessboard and played with a dozen pieces on each side. And.... Checkers was born.. The French named this game, Fierges, and called the pieces, ferses.

By the 15th century A.D., the name of the game had changed but the rules remained pretty much the same. Those playing at that time called it Jeu de Dames, or Dames. When the French decided that the player must jump the opponent's pieces, if possible, they changed the name again. This time to Jeu Force.

Jeu Force then traveled across the Channel to England. There it received yet another name, Draughts. In the 18th century, the board was changed again to a 10x10 structure with twenty pieces on each side and was called Plaisant. This structure probably arose from players in Holland. Only when the game crossed the Atlantic to North America did it gain the name we all know...Checkers.

Who is the person who is responsible partly for these nice stories? This is nobody else than the famous boardgame specialist Harold James Ruthven Murray (1868 – 1955). In 1913, he published his most significant work, "A History of Chess", proposing the theory that chess originated in India. Justin du Coeur gives us an exceptionally good idea who was Murray in the past:

Many books with this title have been written down the years, but this is the one that really counts; while the scholarship has advanced a little since Murray's day, it's still the case that everyone starts here and then moves forward. If you have only one book on

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period chess, this is the one to have. It's an enormous time (900 pages), and the vast majority of it is devoted to the pre-1600 history of the game. Once the game stabilizes in the early modern period, Murray seems to mostly lose interest. Murray goes into minute detail about every aspect of the game, discussing not only the rules, but also issues like the literature written in period using chess as a metaphor, three chapters on period chess problems, and of course descriptions of every known early variant of chess (of which there were many). The scholarship is impeccable; not only does the book discuss pretty much every known source in detail, it includes great swathes of medieval texts on the subject, in Latin, Spanish, English and other languages. This is *not* a book for the casual reader; it is enormous and dense. But for anyone seriously interested in the subject of period chess, it is the most vital book on the subject⁴.

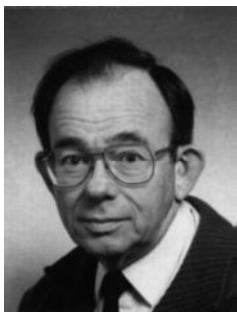
In 1952, Murray published “A History of Board Games other than Chess”, proposing the theory that alquerque-12 originated in Egypt and the draughts game in France. Since his famous book about the History of Chess of 1913, everybody believed what the esteemed board specialist Murray was saying. This, because he was and continue being one of the greatest board game specialists. Many historians believe that Murray is impeccable, but this idea will only paralyze future work of others.

Murray dominated English, German, Latin, Norman-French, and it was marvellous to see that he on a later age also learned Arabic in order to discuss the Arabic chess manuscripts. However, he did not know the Spanish language like many others and so he was not aware of the famous chess and draughts history of Spain. He knew a lot of the history of draughts from William Shelley Branch (1854 – 1933) without mentioning him. The true is that Murray copied in more than

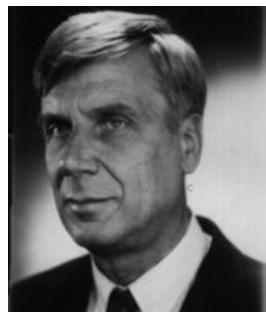
⁴ Justin du Coeur.

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one occasion historical pages from other historians without mentioning them. A exceedingly funny matter, because sooner or later everybody will know that.



Ir. Gerard Bakker



Rob Jansen

The draughts historian Dr. Arie van der Stoep turned the World on its Head in 2006.

Taking into account that on the backgammon board of King Alfonso X of Castile fifteen games could be played, it is also reasonable to conclude that on the board to be used for alquerque-12 different games could have been played that had nothing to do with the alquerque-12 game.

The arguments of Dr. Arie van der Stoep.

This draughts' historian turned the World on Its Head in 2006 when he confirmed⁵ that *Draughts* already existed more than 4000 years B.C.

⁵ **STOEP, Arie van der** (2006). Vierduizend jaar dammen. In: Het Damspel, number 5, pp. 16-17.
<http://www.draughtshistory.nl/origin22.htm>

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In this sense, we have to understand that Dr. Van der Stoep considers that the alquerque-12 game is the same as the Draughts game, something that I do not understand. On the other hand, Van der Stoep introduced a rule that board game historians never applied before linguistics. The use of linguistic methods did not only lead to many different views on the history of checkers or draughts, but according to Van der Stoep also cast doubts on the common view on the board games alquerque and chess. Van der Stoep describes the history of draughts as follows:

A primitive board game with the leap capture existed already forty centuries ago. People in Africa moved stones or shells on lines drawn in the sand. Just like we do, they took a piece by leaping over it. This game was not yet draught, for the pieces moved in any direction and the game did not include promotion.

Although this historian does not come with proofs he stated furthermore:

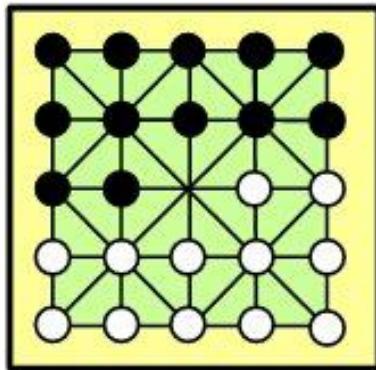
Draughts was born between 2000 and 1500 BC, when an African devised the promotion. From this moment on moving and taking backwards was only permitted with a piece which had penetrated into the opponent's base row. The new game was played on a latticed board with 25 points, the two players each started with 12 pieces.

Thereafter the historians showed an Alquerque-12 board and states that:

the board was incised into the roofing slabs of the temple of Luxor, built on the western side of the Nile about 1500 BC⁶.

⁶ **GRUNFELD, Frederic V.** (1982). Games of the world: how to make them, how to play them, how they came to be, p. 38. Everybody is copying everybody else.

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Alquerque-12 board

I never have believed in Murray that *Draught* was played in Egypt. The only known games that probably were played in this country were *Senet*, *Han* and *Tau*. Also, I did not believe in the matter that Greeks had played *Draughts*⁷. The game *Diagrammismos (Grammai)* was the Roman game *Duodecim Scripta* and the Greek game *Petteia* was the Roman game *Ludus Latrunculorum*. However, Van der Stoep had another opinion:

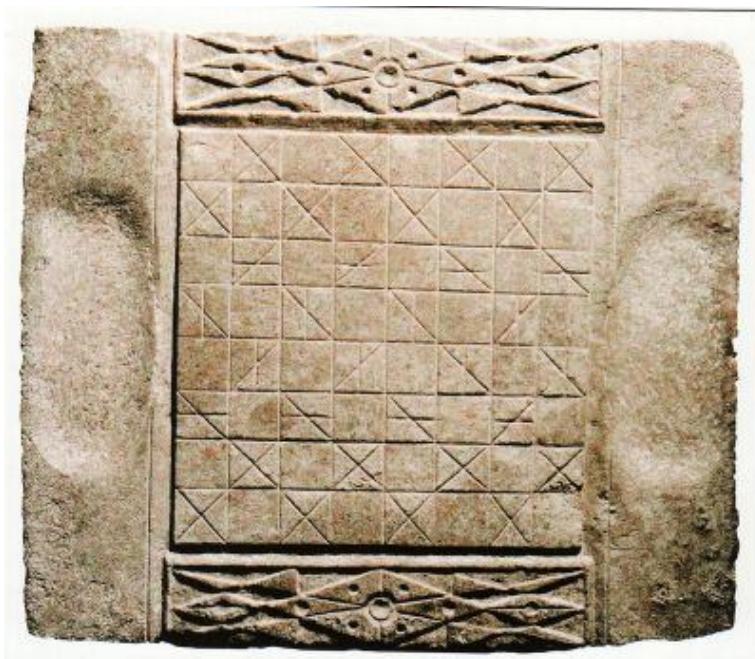
Just like in our days a civilisation produced goods other people needed. So traders travelled to other parts of the world, with their board games. According to the philosopher Plato the Greek borrowed their board games from Egypt. Among these games was draughts. It is unknown in which age draughts reached Athens, but the Greek played the game in the 5th c. BC, under the name *Five lines game*. The name is obvious: count the lines of the board

⁷ WESTERVELD, Govert (2004). La reina Isabel la Católica, su reflejo en la dama poderosa de Valencia, cuna de ajedrez moderno y origen del juego de damas. En colaboración con José Antonio Garzón Roger, Valencia. Generalidad Valenciana, Secretaría Autonómica de Cultura. PP 1-2.

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above. Draughts was so common and so popular, that the game passed into proverbs. If someone had to abandon a favourable position, the Greek said: "He must give up the holy line". This holy line was the horizontal centre line of the draughts board. Obviously a singleton on this line could not be taken, may be only by a king of by an attack of two enemy singletons simultaneously.

As to the Roman games, I had the same opinion with regards to the Egyptian and Greek games. *Draught* was not played in the Roman times.



Probably the Ludus Latrunculorum⁸. This game has nothing to do with Draughts.

⁸ Nefer 9 (1991) p. 26 No. 33. The gallery dated it to 3rd/4th century AD. (With thanks to Dr. Ulrich Schädler).

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The only known Roman board games were four: *Alea*, *Ludus duodecim scripta*, *Ludus Latrunculorum* and a game that described the poet Ovidius, without saying its name, but that obviously was referring to the *alquerque-3 (three on a row)*. Taking into account other games such as *Erêser* or *Tampullen* (alquerque-12) played by the Batak population, I believed in a development from *Ludus Latrunculorum* to *alquerque-12* board. Since I could not date the *Erêser* or *Tampullen*, I consequently, could not prove that the alquerque-12 was played in Roman times⁹. However, Van der Stoep saw things differently and considered that Roman people also played Draughts, and he referred to the classic draughts board, in this case again to the Alquerque-12 board. Moreover, he thought that the alquerque-12 game in the Roman Empire had a short King¹⁰. However, I, myself do not find the alquerque-12 game as a Draughts game, neither do I believe in a short King in Roman times. More about that in the forthcoming pages, but let us now follow Van der Stoep who stated:

The ancient Greek and ancient Romans are always bracketed together. Ancient Rome, did it play draughts? Yes. The Roman name for the game was *Twelve pieces*, again an understandable name, see the classic draughts board above. The first draughts player whose name we know is Publius Mucius Scaevola, living in the 2nd c. BC. He was said to be able to play blindfold. As one of the fathers of the Roman civil code, which influenced the modern western legislation, and as a member of the Collegium Pontificum, a sacred college with both a political and a religious authority, he was one of Rome's most reputable citizens.

⁹ **WESTERVELD, Govert** (2004). La reina Isabel la Católica, su reflejo en la dama poderosa de Valencia, cuna de ajedrez moderno y origen del juego de damas. En colaboración con José Antonio Garzón Roger, Valencia. Generalidad Valenciana, Secretaría Autonómica de Cultura. PP 2-12.

¹⁰ **DOEVES, Bram** (2008). Magazine Het Damspel, number 1, p. 8.

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Draughts was a game for the elite, too in Roman times.

Scaevola shows that in Rome by the elite, or even by the elite Draught was played. Contrary to popular belief in our time, the game remained popular among the higher classes until the 19th century. Then it was eclipsed by chess, a game that borrowed twice elements from the chess game. But in Scacevol's time chess still did not exist.

So according to Van der Stoep, Roman citizens played draughts between the 1st and 5th century A.D. What now is following is a summary of Dutch and English text¹¹. We see that Van der Stoep considers alquerque-12 being Draughts and that the alquerque-12 board such as figuring in the Manuscript of King Alfonso X of Castile, is still the same as the Egyptian Draughts' board.

Draughts obtained a new name.

The incorporation of Roman laws is only one example of Roman influence on Europe. Three countries in particular assimilated Rome's culture: France, Italy and Spain, Romance, i.e. Latin speaking countries. One of the treasures they received was draughts. Between the 1st and the 6th c. A.D. earlier the Latin name of the game was changed into *Game with pieces*. There was a second board game with this name: morris, which proves draughts and morris were often played together.

A new long king: before the 8th c. AD

This Latin name "game with pieces" was borrowed by Arab tribes. Only the name, *alquerque*, for they must have been familiar with both draughts and morris". Before the 8th c. AD, an Arab draughts

¹¹ STOEP, Arie van der (2006). Vierduizend jaar dammen. In: Het Damspel, number 5, pp. 16-17.

STOEP, Arie van der (2006?). Four thousand years draughts (checkers).
In: <http://alemanni.pagesperso-orange.fr/history.html>

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player thought up a new promotion rule: the king acquired a greater freedom of move. The *long king* was born. In the 8th c. AD the Moors, Arab people, conquered Spain. Their draughts, more lively and speedy than the Roman game with the short king –as computer simulations prove- conquered the territory too. In the 13th c., Alfonso X, king of Castile and Leon, ordered a description of the board games played in his environment. At his court, chess and tables were the most fashionable games, both profusely explained and illustrated. Draughts was disposed of in a short, sloppy sketch of the rules. Fortunately, the responsible clerk added a drawing of the current board with the opening position: still the Egyptian draughts board.



Playing Arab draughts in Spain, 13th c., with a long king¹²

¹² <http://www.draughtshistory.nl/Chapter08.htm>
I cannot agree to this theory of Dr. Van der Stoep.

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The [very popular] Draughts game transferred to the chess board: 14th c.

In France between 1000 and 1500, maybe earlier, draughts was very popular given the dozens of expressions based on the game. This popularity might be responsible for an innovation, made in the 14th c.: a French draughts player started to play draughts on the chess board. This innovation met with approval, so much that draughts on the chequered board was given an own name: French *jeu de dames*, meaning “game of the dams (dikes)”. Draughts players from other countries on the continent adopted this custom together with its name, but English players preferred the name *Checkers*, literally “game on the chequered board”.

Introduction of the huff: 15th Century.

In the 15th c. a new innovation, probably again made in France, changed the character of draughts: capturing became obliged on the penalty of the huff. And odd practice, this huff: a player overlooks a capture and his opponent takes the piece in question off the board, brings it to his lips and blows. The game with the huff received its own name, in French *forcé*, in English *draughts*, literally “moving a piece”. Spanish draughts players adopted this rule, but they extended it with the multiple capture: multiple take precedes single take. As we have seen, the Spanish game is Arabic, the variety with the long king. This long king incited Spanish chess players to replace their “short” medieval queen with a “long” queen, the piece with the move of our days. The name of this new queen reminds of its origin: *dama*, taken from the Spanish word *damas*, ‘draughts’. At the 13th c. court of King Alfonso draughts may have been a minor game, but two centuries later it undoubtedly was far from minor, because it could influence on chess.

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Discrepancies by other historians.

Van der Stoep is not giving written proofs of the fact that the alquerque-12 game was played with a long King in Spain between the 8th and 14th century. Neither is Van der Stoep proving with documents the fact that the alquerque-12 game was extremely popular in France between 1000 – 1500, nor is Van der Stoep proving that the alquerque-12 game was transferred in France in the 14th century to the chess board. However, if we take into account the theory of Dr. Pratesi, an assumption that need of course more proofs¹³, then the draughts game was played before all among members of the leading social class. If this is true, then such members would have made books or manuscripts about the game. Strange enough this is not the case in France, but only the case in Spain and not in other countries in the 16th and 17th century. Dr. Pratesi is aware that he needs to provide proofs, but he already gave an example with the book written by Giorgio Roberti¹⁴. Roberti, a recognized authority on whose research we can rely makes clear that draughts for a long time were played almost exclusively by representatives from the middle and upper classes. Only in the thirties of the 20th century it became a popular game. Here, I offer a overview of the thesis of Dr. Pratesi:

And what can be told about the draughts game?

I am silent on the question of the origin or the French original name that could mean in an early stage “game played by women of the aristocratic class”. For me the social distribution is important. According to the common view the game remained mainly restricted to the lower classes, but that view is surely a thing to

¹³ PRATESI, Dr. Franco (1998). Dammen voor de hogere standen. In: Dutch Draughts Magazine “De Problemist”, Number 1, Februar, pp. 16-17.

¹⁴ ROBERTI, Giorgio (1995). I giochi a Roma di strada e di osteria. Edition Newton Compton, Roma, pp. 365-368.

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nuance. Just as other games that require a high skill, one cannot play the game on high level without much experience. Successful game playing requires, in addition to exercise, a natural aptitude and also the study of the theory: a player must analyze parties and study opening variants. It requires that someone possesses enough free time, and is able to teach himself the things or can learn from a book or take lessons from a draughts master – exactly the matters that make up the education of people from the better classes. Therefore, only the better-off could easily increase their knowledge of the game. And so, as I suggest, we can expect top players in the past, resulting from the leading social classes: nobles, representatives of the Church, army officers and merchants.

It is intriguing here to know the opinion of one of the first draughts historians in Holland, in this case the Engineer Gerard Bakker, who had in the past various discussions with Van der Stoep, and indicate here what he stated about the origin of the Draughts game¹⁵ in the Dutch Draughts Magazine “De Problemist” in 2000.

About the origin of the draughts game.

In a foreword and introduction of [the book] *Dammen zonder dammen en Dame blanche* I have (both cases with some words) indicated a connection between (the titles of) these books and *the first historical draughts game* such as that must have occurred around 1500 in Spain. It is known to me that Arie van der Stoep has been graduated on a doctoral thesis with the title *About the origin of the word draughts game* and it has not escaped me that he believes (and now writes literally) that he with that work has uncovered the origin of the draughts game. If the language facts of Arie van der Stoep points toward a prehistoric draughts game, of which the board, pieces, game and players are still to be discovered, then I take note of this information. I am of the opinion that history cannot be reduced to language.

¹⁵ BAKKER, Ir. Gerard (2000). Van der Stoep gecorrigeerd. In: Dutch Draughts Magazine “Het Nieuwe Damspel”, Number 60, February, pp. 5-6.

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However, Bakker is not the only historian that has discrepancies with Van der Stoep. Jean Michel Mehl (1946) is expert in the Medieval History about the games. He graduated in 1988 in Paris precisely on the games played in France. One thing is clear for Mehl¹⁶ the draughts game was unknown in France in Medieval times and his final words about draughts in France are disastrous for the vision of Van der Stoep:

Même si le jeu de dames a existé, il n'a connu aucune popularité avant le XVIe siècle.

Translation:

Even if the draughts game would have existed, it had not experienced popularity before the sixteenth century.

There existed in France a checkered board of 36 squares (18 blacks and 18 whites), but this game has nothing to do with draughts. The gameboards specialist Murray says: "Five mentions of draughts between 1200 and 1400 do not point to any great popularity in the Middle Ages¹⁷". The draughts historian Kruijswijk says: "that it did not produce more traces than a scarce number of references must mean that the game did not belong to the leading board games¹⁸".

The draughts historian Gerard Bakker can accept the various statements or theory of Van der Stoep¹⁹ neither. For Van der Stoep, any checkered board in France with pieces is immediately baptized as a draughts game. However, my

¹⁶ MEHL, JEAN-MICHEL (1990). Les jeux au royaume de France du XIII^e au d'^ebut du XVI^e siècle, Éditions Fayard. Pág. 147

¹⁷ MURRAY, Harold James Ruthven. (1952) A history of Board-games other than chess, Oxford, p. 75.

¹⁸ KRUIJSWIJK, Karel Wendel (1966). Algemene historie en bibliografie van het damspel, Den Haag, p. 69.

¹⁹ BAKKER, Gerard (1992). Middeleeuws dammen? (Medieval draughts?). In: Het Nieuwe Damspel, Number 3, pp. 64-69.

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theorem is that checkered boards with different sizes as the chess board before 1495 cannot be considered to be a draughts game. The draughts game is a continuation of the Alquerque-12 game. Consequently, people played it in the beginning with 12 pieces. Consequently, when I see a checkered board in Spain with fewer squares than a chess board and earlier than the year 1495 I do not believe it to be a draughts game. Two examples are the checkered boards found nearby the Roman Theatre of Mérida and an altar painting of the 14th century²⁰, found in the Museum of Mallorca (Spain). Hereafter, they follow.



**Two checkered boards, found nearby the Roman Theatre of
Mérida, Spain.**

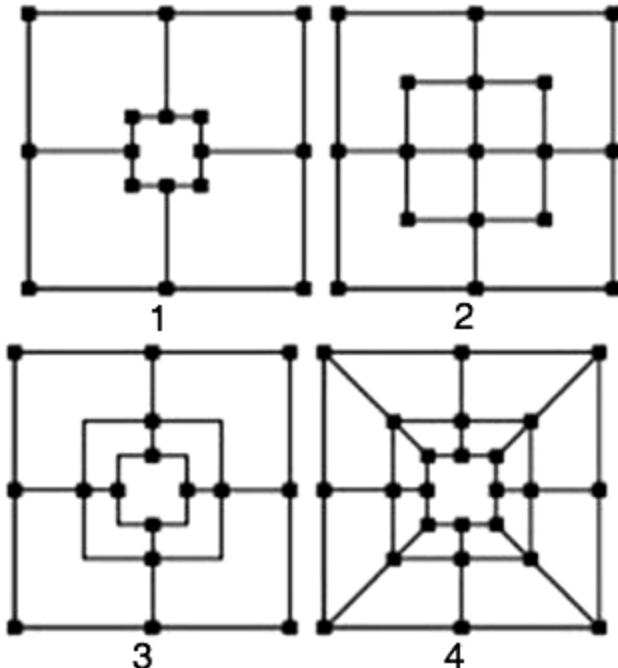
²⁰ Homo Ludens (1994): Der spielende Mensch IV, Internationale Beiträge des Institutes für Spielforschung und Spielpädagogik an der Hochschule "Mozarteum" - Salzburg. Herausgegeben von Prof. Mag. Dr. Günther C. Bauer, p. 201.

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Apparantly a game played with pawns.
Altar painting of St. Nicholas, St. Peter and Sta. Clara, 14th
Century, Museo de Mallorca at Palma (Spain)

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**The Alquerque-9 (Roman game) that now is known as Nine Men's Morris or Mills. Board 1 (5 pieces); Board 2 (7 pieces)
Board 3 (normal game with 9 pieces), Panel 4 (12 pieces).**

Many archaeologists often speak of the alquerque game and then confuse the game with the alquerque-9 with the alquerque-12 game. To distinguish the game one cannot use only the name "alquerque", but it is necessary to add a number to the game. Thus: Alquerque-3, Alquerque-9 or Alquerque-12. The game alquerque-9 uses a board that is known as the Nine Men's Morris. This board sometimes bears 12 pieces. One cannot suffice to mention only the game as alquerque-12 because here it is necessary to state the word mill or publish

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the corresponding board. In this way, one avoid confusion with the alquerque-12 game that is described in the book of King Alfonso The Wise, in 1283. Both the alquerque-3 as the alquerque-9 games were known in Roman times. Completely different is the situation for the game alquerque-12 game. It is said that the alquerque has its origin in Egypt. Perhaps this is the case for the alquerque game 3 and 9 alquerque game, but never for alquerque game of 12. Some authors claim that the alquerque-12 game is a Greek or Roman game, but the great expert of these games, Dr. Ulrich Schädler, discards it²¹.



From left to right: Prof. Dr. Antoni Ferrando, Dr. Govert Westerveld, Dr. Ulrich Schädler, Yuri Averbakh, Carmen Romeo, and José Antonio Garzón Roger
(Symposium “Valencia, Cuna del Ajedrez Moderno, 2009)

²¹ SCHÄDLER, Ulrich (2009). Pente grammata – the ancient Greek Boardgame Give Lines. In: Proceedings of Board Game Studies. Colloquim xi, Lisboa 173-196. Edition Jorge Nuno Silva.

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**ALQUERQUE-12 LINKS WITH THE ROMAN EMPIRE.
The Alquerque-12 drawing, on a slab at Jerusalem.**

On the long road that ascends to the place where Jesus Christ was crucified, known as “Painful Way” (“Way of sorrows” or “Way of the cross”), for this reason, a clear alquerque-12 drawing will be found on one of the slabs that form the floor of Roman Catholic “Chapel of Condemnation”.



**Drawing in the Roman Catholic Chapel of Condemnation.
Photo: Courtesy of © Dr. Carl Rasmussen**

The chronology that can be established for this drawing would be between the Roman and the Medieval period. The Spanish Archaeologist José Manuel Hidalgo Cuñarro thinks that the design is of the Roman period.

Roman Period

The site in the vicinity of the church of Condemnation was in the Roman times the space of the seat of Pontius Pilate,

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located in the Antonia fortress, and the status of the hall of judgment. *John 18:28*: "Then they led Jesus from Caiaphas unto the hall of judgment". Jesus was condemned to death by Pontius Pilate, as per *John 19:16*: "Therefore, he delivered him unto them to be crucified". Inside the church (on its western ground), and outside the chapel, are vast stones, which were part of the Roman pavement dated to the 2nd C.

Crusaders period

An earlier chapel was located at the site of the Condemnation chapel. The date of its structure is to the years 1229-1244. It became ruins in the 13th C. Saint Francis established the Franciscan order. He was an Italian who lived in the late 12th C. The Franciscans presence in the Holy Land started in the first 13th C, when they resided in a small house (station 5) in via Dolorosa. In 1342 Pope Clement VI declared that the Franciscans are the legal custodians of the Holy places ("Custodia Terroe Sanctoe"). This custody is still in effect to date.

Late Ottoman period

The Franciscans built the new church during the years 1903-1904, on the ruins of the Crusaders chapel. Large Roman flagstones were discovered under the ruins and along the way to the Convent of the Sisters of Zion - which is adjacent to the site. These pavement slabs were associated with the site of the judgment, based on the Biblical verse that describes this situation (*John 19:13*)as follows: "Therefore, when Pilate heard that saying he brought Jesus forth and he sat down in the udgment seat in an area that is called the Pavement, but in the Hebrew, Gabbatha²²".

²² Texts: Courtesy of Dr. Carl Rasmussen.

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The Painful Way (Via Dolorosa), beginning at St. Stephen's Gate. Tower of Antonia. Jerusalem (about 1920).

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The Alquerque-12 drawing in the Town Museum of Lisbon (Portugal).

In the Town Museum of Lisbon we can find a drawing of the alquerque-12 game on a lid of a sarcophagus from the Roman period that is coming from the St. Jorge Castle.

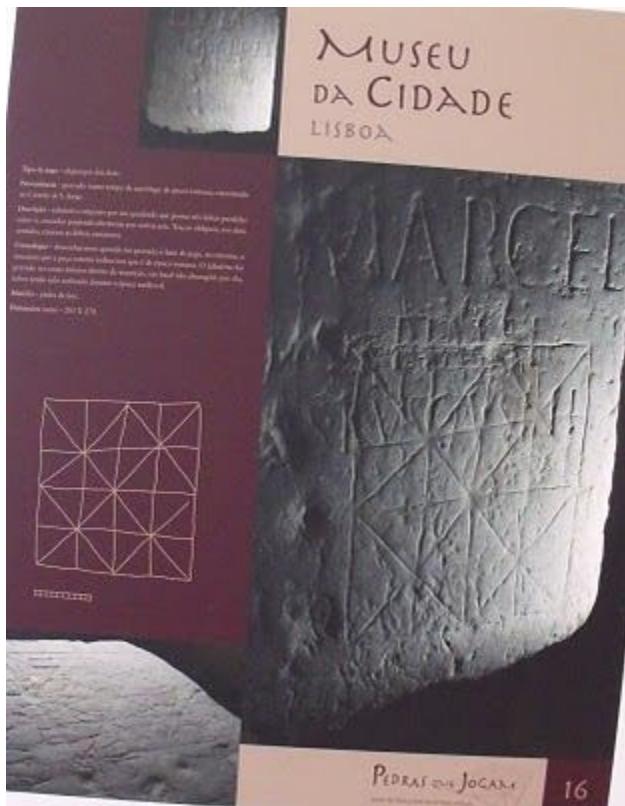


Photo: <http://prosimetron.blogspot.com>

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In the cultural center of Ferreira do Zêzere an exhibition had been organized between the 29th April 2004 till 23th June 2004, in partnership with the primary and secondary school Pedro Ferreiro: department of mathematics, faculty of science of the University of Lisbon, and the Lisbon City Council, under the name of “Pedras que Jogam” (Pieces that play). Such as we can learn from the public folder, the board has been drawn over the Latin letters, and this is from a later period so that the probability of a true Roman game is quite difficult.



St. Jorge Castle in Lisbon
Photo: Courtesy of © Louis-Yagera

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The Alquerque-12 drawing of a stone at Munigua (Mulva. Spain).

The boardgames of the ancient Roman town Munigua (Mulva, Villanueva del Río y Minas, Sevilla) were revealed in 1993 by Fernando Fernández Gómez²³, doctor in History.



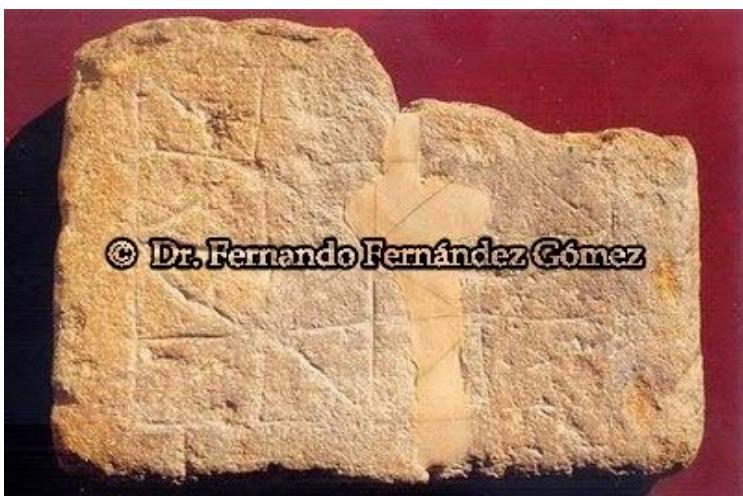
Dr. Fernando Fernández Gómez

The stone of the following photo has on the back side a drawing of the boardgame alquerque-9 (Moris game with 9 pieces). On the front side, the stone has an engraving of the alquerque-12 game. This nice piece is now in the Archaeological Museum (Museo arqueológico) of Sevilla. The interesting fact of this stone is that two boardgames can simultaneously be exercised.

As reinforcement of a possible Roman boardgame, in the case of alquerque-12, it is necessary to mention that another stone was found with on each side the alquerque-12 and alquerque-9 drawing.

²³ **FERNÁNDEZ GÓMEZ, Fernando** (1997). Alquerque de nueve y tres en raya: Juego romanos documentados en Mulva (Sevilla). In: Revista de arqueología, número 193, pp. 26-35.

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**The Alquerque-12 drawing at Munigua, 1-2 century A.D.
Photo: Courtesy of © Dr. Fernando Fernández Gómez**



**The Alquerque-9 drawing at Munigua, 1-2 century A.C.
Photo: Courtes of © Dr. Fernando Fernández Gómez**

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© José Manuel Lara Martín

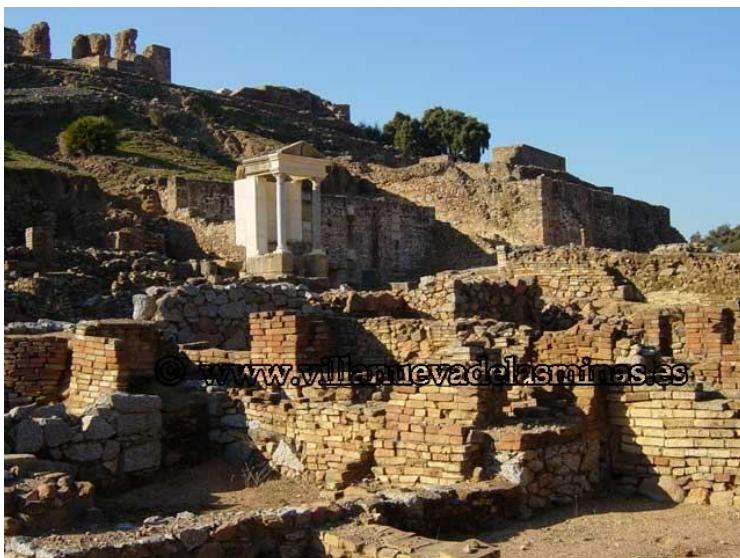
The alquerque-9 drawing at Munigua, 1-2 century A.D.

**Photo: Courtesy of © José Manuel Lara Martín
(<http://www.villanuevadelasminas.es>)**

Finally, it is important to highlight the importance of these two alquerque-12 boards of Munigua already in Roman time because till now the Nin men's morris and Latrunculorum are much better known in our literature on this subject. This could discard the widespread idea that the alquerque-12 game would have come into the Iberian Peninsula with the Muslim invasion. These two boards could be the proofs that the game

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already existed in Spain before 711. However, to determine the exact date of the stones, that is work for the experts.



The ancient Roman town Munigua (Mulva).
Photo: www.villanuevadelasminas.es

Munigua or Mulva, is an archaeological place located in the Sierra Morena, 8 km from the Seville town of Villanueva del Río and Minas. There is a document of 1537 that already speaks about this place, and also Ambrosios de Morales in 1565 showed interest in this ancient Roman Town, when he referred to Alonso Chacon (1540-1599), who²⁴ became reader of theology and rector of the College of St. Thomas Aquinas at Sevilla. So there are strong indications now that Alonso Chacón was the discoverer of this city. There was even a book

²⁴ **BELÉN, María; DEAMOS, María Belén, BELTRAN FORTES, José** (2000). Las instituciones en el origen y desarrollo de la arqueología en España. PP. 44-46.

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about this city²⁵ that describes the research done in the years 1756 and 1757. It was investigated again in 1765 when two researchers at the Academia de Buenas Letras de Sevilla visited the ruins, among them was Thomas Andrew of Gusseme.



The ancient Roman town Munigua (Mulva).
Photo: www.villanuevadelasminas.es

These scholars correctly identified this place as a sanctuary, but the popular tradition still called it “Castle of Mulva”. Munigua had only two periods of occupation, a pre-Roman one since the fourth century B.C. that lasts until the time of Augustus and another fully Roman one, which extends to V and VI century A.D.

²⁵ CORTÉS, Sebastián Antonio de & CUENTAS ZAYAS, José de (1773). De dos inscripciones. Anécdotas en que se hace memoria de un municipio antiguo llamado muniguense...

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Munigua (Mulva)

The city had its peak and best period in the second century, and as from the fourth century it began to decline, becoming the process of considerable decline in the population more evident between V and VI century. Islamic occupation has been found until the eight century due to certain Almohad buildings. In those years, the population center is disappearing from the area, abandoning the city.

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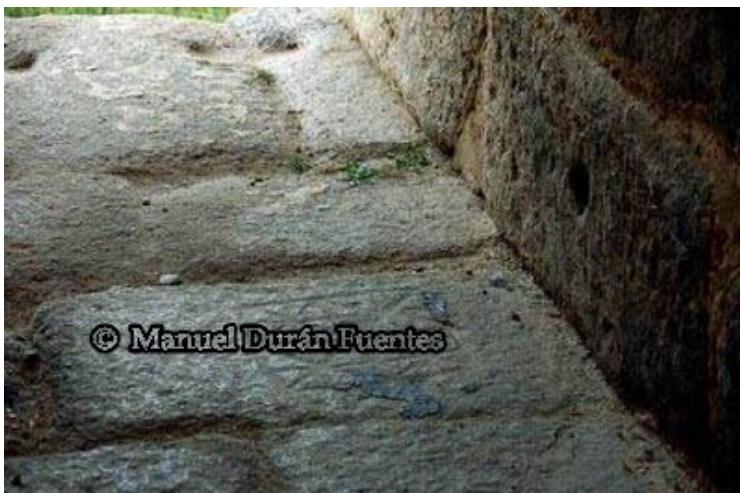


The ancient Roman town Munigua (Mulva).
Photo: www.villanuevadelasminas.es

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The drawing of Alquerque-12 on a drain from a pile of the bridge at Mérida.

Thanks to the investigations of Manuel Gumersindo Durán Fuentes²⁶ we now know more about the alquerque-12 game in the Roman town Mérida. Researchers found the alquerque-12 drawing in a spill flow from a pile of the Roman bridge of Merida. Observing the picture (figuring on page 31 in the article of Duran Fuentes) we observe that the design is engraved on a large granite ashlar and that it is possibly located in its original position.

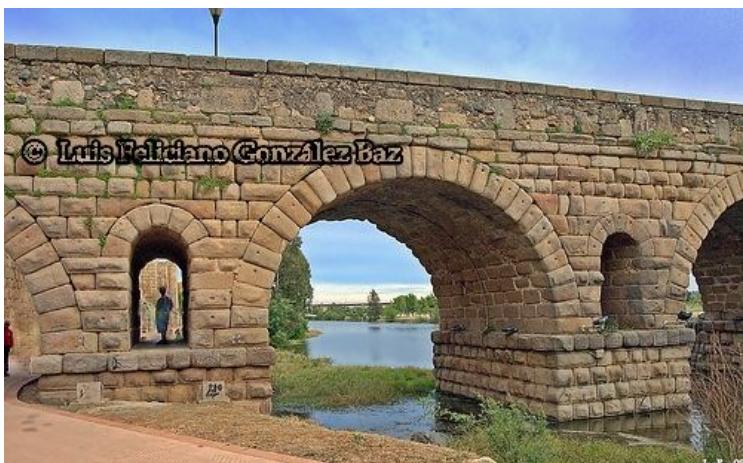


**Alquerque-12 drawing on a pile of the bridge at Mérida.
Photo: Courtesy of © Manuel Durán Fuentes.**

²⁶ DURÁN FUENTES, Manuel (2008). Marcas y grafitos en las obras públicas romanas. Publicado en el IV Congreso de las Obras Públicas de la Ciudad Romana TOP. Lugo, pp. 1-37.

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Construction of this majestic bridge is one of the most significant deeds for development and expansion of Emerita Augusta. In the photo, that follows we will see a pile of one of the sections of the bridge on Guadiana river. This bridge has many rich cutwaters and padded ashlar.



Roman Bridge over the river Guadiana at Mérida (Spain).
Photo: Courtesy of © Luis Feliciano González Baz

The problem of this alquerque-12 drawing is that the area was easily accessible, and since then the game boards cannot be dated. So to state that this was a drawing in the Roman times is something decidedly controversial.

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The drawing of Alquerque-12 of the Saint Iu Place at Barcelona

This plateau of almost complete sandstone originates from the San Iu Place (Plaza de San Lu) in Barcelona, 41 cm (41 x 37 x 10 cm) near to the cathedral of Barcelona. According to the information on hand²⁷, this stone was found around the year 1951 and belonged to the rests of the Episcopal building constructed in the Visigothic period (VI century A.D.). Currently this plateau can be seen in the Historical and Town Museum (Museo Histórico) of Barcelona. In this Museum, the drawing is mentioned under the names of “Tabula Lusoria or Tauler de joc (cinc en ratlla).



Alquerque-12 of the Saint Iu Place at Barcelona
Photo: Courtesy of © Sebastià Giralt

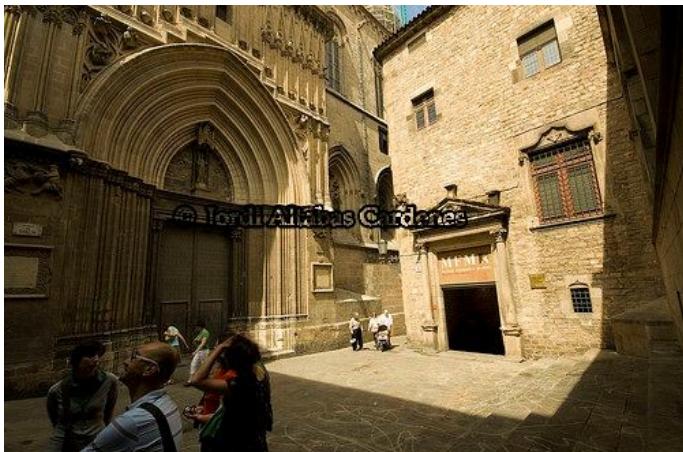
This block was thought to be probable between the 1st and 5th century A.D.

²⁷ DURAN I SAMPERE, Agustí (1951). Pedres i auques. Barcelona, Aymá.

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However, the archaeologist, José Manuel Hidalgo Cuñarro²⁸ thinks that the stone in question originates from the Medieval period.

This might be justified by the fact that Barcelona has many Jewish archaeological remains, such as tombstones with Hebrew inscriptions that have been reused over time as building materials and that are visible today in the Lloctinent Palau, in the Sant Iu Place, in front of the door to the patio of the Museu Marès. The Jews were already present in Barcelona in the X century.



Plaza de Sant Iu at Barcelona
Photo: Courtesy of © Jordi Altabas Cardenes

²⁸ One of the experts in the alquerque-12 drawing is this Spanish archaeologist, who has written lately about it in different books and magazines.

HIDALGO, CUÑARRO, José Manuel (2009). Los tableros de juego romanos y medievales en Galicia. In: Revista de arqueología, Año 30, Number 340, pp. 32-39.

HIDALGO, CUÑARRO, José Manuel (2009). Los tableros de juego romanos y medievales en Galicia. Una aproximación a su estudio en la Península Ibérica (y II). In: Revista de arqueología, Año 30, Number 341, pp. 24-31.

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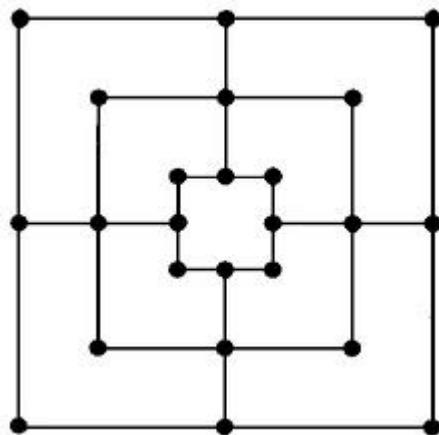
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ALQUERQUE-12 AND THE ARAB COUNTRIES.

The Alquerque-12 game in the Arab countries.

If the alquerque-12 game, the precursor of the draughts game had nothing to do with Egypt and Greece in which places it was then played and what was, in fact, the country of origin? Hitherto, people accepted that the alquerque-12 came from the Arab countries and that it was introduced in Spain after 711, but we have already shown that this was not true.

First of all we study the word ‘alquerque’ that comes from ‘qirq’.



Nine men's Morris (Qirq-1)

A script named *Kitab al-aghani*²⁹ (The book of Songs) of 967 was written by Abu Al-Faraj al-Isfahani, who lived between c. 897 en 967. He was born in Isfahan, Persia (Iran), but spent his childhood and made his early studies in Baghdad, Iraq. He was

²⁹ ABU AL-FARAJ, Al-Isfahani (897-967). Kitab Al-Aghani, 24 delen.

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a direct descendant of the last of the Umayyad caliphs, Marwan II. Abu Al-Faraj al-Isfahani, connected with the Umayyad rulers in Spain, had kept up a correspondence with them and to have sent them some of his works. He spent his later life in various parts of the Islamic world, in Aleppo with its governor Sayf ad-Dawlah, to whom he dedicated the *Book of Songs*.

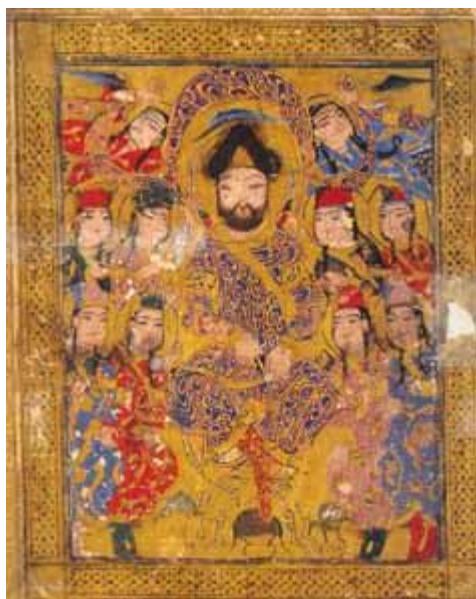


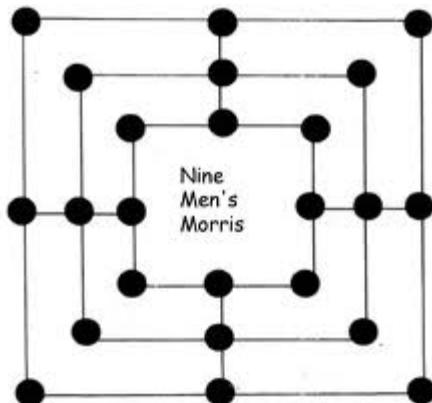
Illustration from **Kitab al-aqani (Book of Songs), 1216-20,**
(public domain)

The collection of his books consisted of 24 volumes and was recovered in the 19th century by the Englishman Edward Lane. Fiske³⁰ studied this work and refers to qirq, a term used in one

³⁰ **FISKE, Willard** (1905). Chess in Iceland and in Icelandic literature with historical notes on other table-games, Florence. P. 255.

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of these books, where it is mentioned that an inhabitant of Mecca kept sets of chess, nard, and qirq for this quests' entertainment.



Another board of Nine men's Morris (Qirq-2).

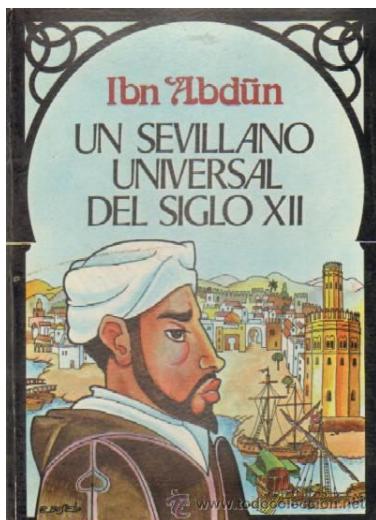
However, in this case we have to do with the game three in a row (Nine men's Morris) and not with the alquerque-12 game. It can be understood from a paragraph of *Ibn Abdun* of Évora (d. 1135) that playing chess, nard, and qirq as well as using divination arrows by means of gambling constituted forbidden activities, since all that distracted an individual from fulfilling his religious duties³¹. It is clear that at that time more than one player sometimes lost their latest dirham³². There does not exist any drawing of the board in question, but surely *Ibn Abdun* refers to the three in a row game since the alquerque-12

³¹ Cf. *Ibn 'Abdun*, ed. É. Lévi-Provençal, *Documents arabes inédits*, 53 (Cairo 1955), translation in his *Séville musulmane*, 118 (Paris 1947) (where qirq is translated "dames"). Cited by ROSENTHAL, FRANZ (1975). *Gambling in Islam*, p. 111.

³² LÉVI-PROVENÇAL, E. (1955). *Documents inédits sur la vie sociale et économique en Occident musulman au Moyen Age*, 1^a série, *Trois traités hispaniques de hisba* (texto árabe), El Cairo.

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was played much less. The literature mentions various times the work of *Ibn Abdun*³³.



Ibn Abdun. Un Sevillano universal del siglo XII
<http://www.todocoleccion.net/ibn-abdun-un-sevillano-universal-siglo-xii-comic-1071~x23416462>

In the dictionary *Al Qamūs* of 1414, the word *qirq* is accompanied by a drawing of two board, but they only belong to the games of three on a line (Nine men's Morris) and have nothing to do with Alquerque-12. The Irian lexicography

³³ LÉVI-PROVENÇAL, E. (1934) Journal Asiatique. De Arabische tekst - t. CCXXIV, avril-juin. Un document sur la vie urbaine et les corps de metier à Seville au début du XIIe siècle, E. Lévi-Provençal. PP. 177-299.

LÉVI-PROVENÇAL, E. (1947). Séville musulmane au début de XIIe siècle. Le traité d'Ibn Abdun traduit avec une introduction et des notes par E. Lévi-Provençal, Paris. P. 118.

LÉVI-PROVENÇAL , E. en GARCIA GOMEZ, Emilio (1948). Sevilla a comienzos del siglo XII. El tratado de Ibn Abdun, Madrid.

ARIÉ, Rachel (1987). España Musulmana, signos VII-XV. Historia de España, dirigida por Manuel Tuñón de Lara. Editorial Labor S.A., Barcelona. P. 318.

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Mohammed B. Ya'qub al-Fayruzabadi (1326-1414) composed this Arab dictionary. Today this term cannot be found any more in the modern Arab dictionaries and is replaced by the word *dris*³⁴. However the name 'qirq' or 'qriq' was retained by the Berber of the High Atlas in Morocco until today³⁵. Khan³⁶ gives another reference from *al-Lissan al-Arab al-Muhayeet*, Vol. 3, p. 69:

Abus Issaq al-Harbi mentioned 'Al-Qirq' with reference to Abu Hurayrah (one of Prophet Mohammad's companions) that it was a game played in Hejaz and was called 'Al-Qirq'. It consisted of a large square and another square inside it and another square inside and the lines of each side of the squares were cut by a straight line and each angle of the square was jointed by a line so that twenty four line (crossings) were created in the game.

Manuel Durán Fuentes³⁷ makes mention of alquerque-9 boards (Nine men's Morris) in the Roman town of Bosra (Syria) that corresponds to the drawing Qirq-1 and Qirq-2. There are also other game boards incised in a horizontal position on the upper ranks of the theatre and on the wall of the Cistern built by the Romans from village basalt³⁸. As these locations have been easily accessible, since then, the game boards cannot be dated.

³⁴ MURRAY, Harold James Ruthven. (1952) A history of Board-games other than chess, Oxford, p. 75.

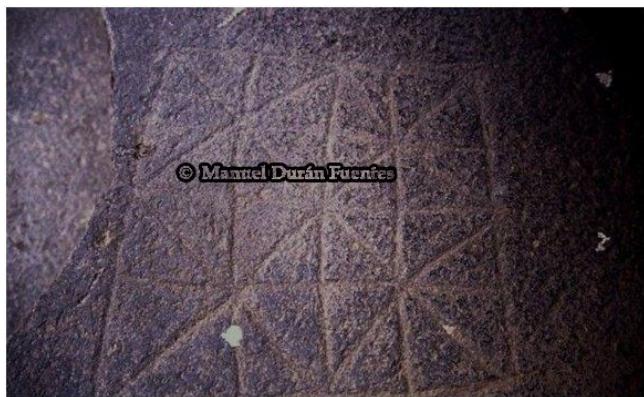
³⁵ TOPPER, U. (1998). Letter of 27 January 1998. Cited by BERGER, Friedrich (2004). From circle and square to the image of the world: a possible interpretation for some petroglyphs of merels boards. In: Rock Art Research, Volume 21, Number 1, pp. 11-25. Citation at p. 15.

³⁶ KHAN, M. (1995). Letter of 6 February 1995. Cited by BERGER, Friedrich (2004). From circle and square to the image of the world: a possible interpretation for some petroglyphs of merels boards. In: Rock Art Research, Volume 21, Number 1, pp. 11-25. Citation at p. 16.

³⁷ DURÁN FUENTES, Manuel (2008). Marcas y grafitos en las obras públicas romanas. Publicado en el IV Congreso de las Obras Públicas de la Ciudad Romana CITOP. Lugo. PP. 1-37. Quoted on page 31.

³⁸ BERGER, F. (1999). Spielbretter aus Bosra in Syrien. In: Mitteilungen der ANISA 19/20: 23.

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**Alquerque-12 on the grandstand of the Roman Theater at Bosra
Photo: (c) Manuel Durán Fuentes**

Krüger found an additional merels board of type F (Alquerque-9) in a vertical position on the wall of a garden built from re-used basalt stones³⁹. This finding introduces a possibility that all these boards were made by the Romans between A.D. 106 and 634. Alternatively Arabs could have made them. So far we can see in these references that there are no Arab references outside Spain to the alquerque-12 drawings. Thus, it might be possible that indeed the alquerque-12 game had to do with the Roman Empire and not with the Arab culture. This is quite different from what the researcher José M. Espinel Cejas⁴⁰ is claiming, but he was not able to demonstrate the necessary documentary proofs, only vague verbal indications to the High Atlas in Morocco.

³⁹ KRÜGER, S. (1999). Letter of April, 1999. Cited by BERGER, Friedrich (2004). From circle and square to the image of the world: a possible interpretation for some petroglyphs of merels boards. In: Rock Art Research, Volume 21, Number 1, pp. 11-25. Citation at p. 15.

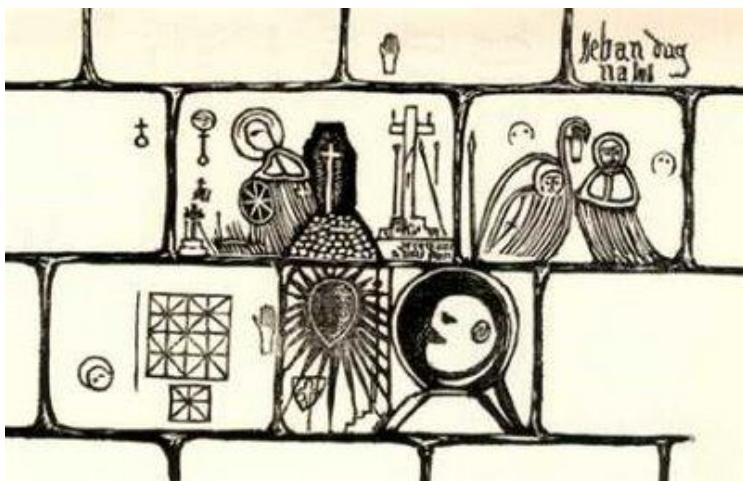
⁴⁰ ESPINEL CEJAS, José Manuel & GARCÍA TALAVERA CASAÑAS, Francisco (2009). Juegos ganches inéditos.

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FIRST ALQUERQUE-12 DRAWINGS IN EUROPE.

Spain, the first European country of Alquerque-12.

As far is known, Spain was the earliest European country where the alquerque-12 was found. Did the alquerque-12 game, such as found in Spain in the Roman towns, came from Jerusalem or other Arabic countries or was it a game that developed in Spain during the occupation of the Romans? Hitherto, we are unable to respond to this.



Doubtful Alquerque-12 drawing at Chinon in books

However, we have to be cautious in considering all alquerque-12 drawings as a board game. There are many vertical drawings of alquerque-12 that have nothing to do with the

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board game since they were used for another meaning⁴¹. In this way, one can take into account the Knights Templar and their carvings at the Donjon du Coudray, Chinon (France).



**Photograph of the real situation of the alquerque-12 drawing in
the castle of Chinon⁴²**

In this photo and the following one, we observe that the drawing, such as appearing in various books, is quite different from the real carving on the wall of the castle of Chinon⁴³. In this way, we obtain a complete confusion of the real situation,

⁴¹ ALMAZÁN DE GRACIA, Ángel (2003). Esoterismo Templario.

⁴² More information can be found in:

http://www.angolohermes.com/simboli/triplice_cinta/centro_sacro.html

⁴³ CHARBONNEAU-LASSAY, Louis (1922). Le Coeur rayonnant du donjon de Chinon attribué aux Templiers", Secrétariat des Oeuvres du Sacré-Coeur, Beaux-Livres, Fontenay-Le-Comte.

LOTH, M.J. (1915). L'Omphalos chez les Celtes, in «Revue des Études anciennes», Luglio-Settembre 1915.

GUÉNON, René (1926). L'idée du Centre dans les Traditions antiques. In: «Regnabit», 5° anno, n° 12, vol. X, maggio 1926.

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such as happened and discussed already with the erroneous drawing of the alquerque-12 board of Parker with regards to the Kurnar temple in Egypt. With other words, I still have my doubts if this presumed alquerque-12 board in the castle at Chinon unquestionably has to do with the alquerque-12 game.



The alleged game of alquerque-12

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ALQUERQUES-12

IN THE PROVINCES OF SPAIN



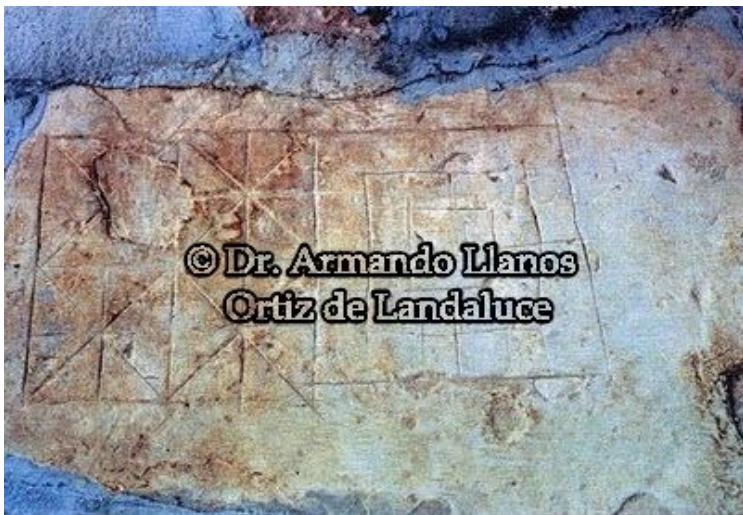
PROVINCE OF ALAVA



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01.-The drawing of Alquerque-12 at the Tower of los Orgaz at Álava

At the top of the Tower of "Los Orgaz", at Fontecha in the province of Álava, Dr. Armando Llanos Ortiz de Landaluce⁴⁴ located two boards, an alquerque-12 and an alquerque-9 (Nine men's Morris). The date of this drawing can be stipulated between 1450 and 1550. This date corresponds to the possible date of construction of the tower. Nonetheless, it cannot be excluded that this drawing might have been realized on a later date.



**Alquerque-12 at the Tower of Los Orgaz
Photo: Dr. Armando Llanos Ortiz de Landaluce**

⁴⁴ LLANOS ORTIZ DE LANDALUZE, Armando (2002). Tablero de Juego en el patrimonio arqueológico de Álava. In: Estudios de arqueología Alavesa, 19, pp. 191-96.

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The Tower-palace of "Los Orgaz" is a collection of walls, tower and palace. People built the tower in the late fourteenth century, in sandstone of carefully wrought ashlar. It has a rectangular plant and is topped by crenellated cantilever, supported by corbels of triple curve. In their facades are open loopholes and mullioned windows.



The Tower of los Orgaz at Fontecha in the province of Alava
Photo: Courtesy of © Santiago López Rojo

The tower is the most distinctive part of the overall structure. It was built at the end of the 14th Century in carefully crafted sandstone masonry. It has a rectangular floor plan 17.3m (N-S) and 13.4m (E-W); the highest point on the tower measures 28m and the walls at its base are 2m thick. It is topped by overhanging battlements, supported by triple curved corbels. On all of its facades, there are deeply recessed loopholes and geminated windows, these foliated arched loopholes,

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approximately 1.25m high, are the only example in towers in Álava, two which are on the East façade and one on the South façade.



**The Tower of los Orgaz at Fontecha in the province of Alava
Photo: Courtesy of © José Manuel Prado**

With regards to the palace, it may be observed that, in the 16th century, the place lost its defensive spirit and was transformed for residential use. The Palace is situated to the west of the Tower, which is where the main entrance is. It has a rectangular floor plan, 27.3x12.6m. made of sandstone blocks. People realized a lot of work on it throughout the years, which has profoundly altered the inside look of the palace. modifications to the wall surfaces, opening holes in the facades, changing floor heights and others.

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**02.-The drawing of alquerque-12 in the Hermitage San
Miguel of the town Ocariz in the province of Alava.**



Photo: Azkàrate y García Camino

The above photo is figuring in the article of Azkàrate y García Camino⁴⁵, where it is stated as an “Estela discoidal” and not under the words of alquerque-12. It is dated to be of the IX-XI century. The piece is now in the Archaeological Museum of Alava. Basque Country. This alquerque-12 drawing was first treated by García Retes⁴⁶ in 1985 and lateron by Sáenz de

⁴⁵ AZKÀRATE GARAI-OLAUN, A.; GARCÍA CAMINO, I. (1996). Estelas e inscripciones medievales del País Vasco, pp. 122-124.

⁴⁶ GARCÍA RETES, Elisa; SÁEZ DE BURUAGA BLAZQUES, J.A.; SAN VICENTE GONZÁLEZ DE ASPURU, J.L. (1985). Estelas, lápidas y fragmentos epigráficos inéditos de la ermita de San Miguel de Ocáriz (Alava). In: estudios de Arqueología Alavesa, pp. 337-339.

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Urturi⁴⁷ in 1994. Also, Sáenz de Urturi Rodríguez wrote about it.



Church of Ocariz
Photo: Courtesy of © Ketari (Licence CC BY-SA)

In the background of the Church Ocariz, one will find the Mount Aratz in Sierra de Aizkorri.

The Hermitage of San Miguel of the town Ocariz does not exist anymore. Consequently only rests of the same can be found. I issue in this case a photo of the early roman church of the same small village.

⁴⁷ SAÉNZ DE URTURI RODRÍGUEZ, Francisca (1994). Nuevas estelas discoidales en Álava. In: Cuadernos de Sección. Antropología-Etnografía 10, pp. 125-150. Cited at p. 142.

PROVINCE OF AVILA



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03.-The Alquerque-12 drawing on a stone situated in the village of Riofrío, in the province of Avila.

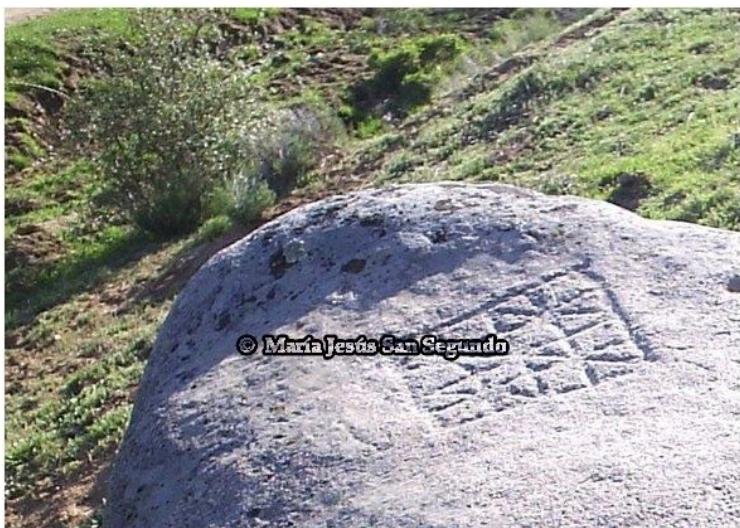


**The alquerque-12 drawing on a stone in Riofrío
Photo: Courtesy of María Jesús San Segundo**

About 15 kilometers southwest of the capital, one can see the only board of "alquerque of XII" documented in the province, in this case in the village of Riofrio.

One can see it on a large isolated block of granite, a mile from the village, specifically to the left of the existing stream in the area and very close to a small house. Countrymen stamped the alquerque-12 drawing on one end of said rock, which has a slightly inclined surface and next to it, one can see several cups (one larger than the other), which could serve to deposit gaming pieces.

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**The alquerque-12 drawing on a stone in Riofrío
Photo: Courtesy of María Jesús San Segundo**

A countryman of Ríofrío, Ávila, showed to the archeologist Mariano Serna (<http://terraeantiquae.com>), an alquerque-12 drawing on a rock near to his village. The farmers are using this remarkably worn stone to put salt on it for the cows.

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**Riofrio, aerial view
Photo: Courtesy (c) Rmelgar (Ricardo Melgar)**

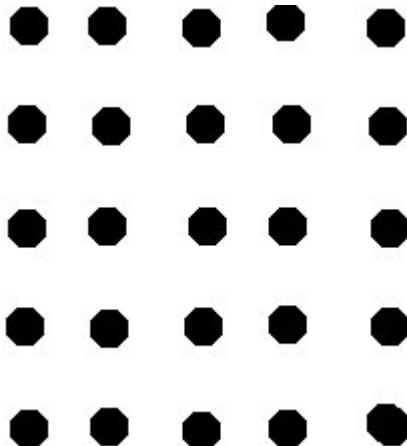
This matter does not bother to the territorial archeologist, but it is clear that soon or later this alquerque-12 drawing will disappear, because we all know how hard is the cow's tongue. Mariano Serna is of the opinion that stones like this should be well documented in order not to lose them in near future⁴⁸.

⁴⁸ <http://terraeantiquae.com>

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04.-The Alquerque-12 holes drawing outside the Church of San Pedro at Avila, in the province of Avila.

Hortensia Larrén Izquierdo⁴⁹ is stating that there exists an alquerque-12 holes drawing outside the church of San Pedro at Ávila. Unfortunately I have been unable to find any photo to confirm the statement, sothat I limit myself with a drawing.



The possible drawing of Alquerque-12 holes outside the church of San Pedro at Avila.

The construction of the church San Pedro began in 1100, at around the same time as the basilica of San Vicente. It is located outside the city walls in the Plaza de Mercado Grande at the door of the Alcazar. The Plaza de Mercado Grande is a

⁴⁹ **LARRÉN IZQUIERDO, Hortensia** (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 608.

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very large square that remains wide across from the walls. It is a church that can be accessed by several doors. Presents analogous with that of San Vicente. It was built in Romanesque style. The most striking feature of the facade is its Cistercian rose window. The church has Latin cross floor and three naves of five sections. Apsidal chapels: mayor chapel, chapel of the south Apse and chapel of the north Apse. The exterior is also marked by a magnificent square tower, from the same period.



**The church of San Pedro at Avila.
Photo: Courtesy of © Ingeborg Brauneis**

The church has Latin cross floor and three naves of five sections. Apsidal chapels: mayor chapel, chapel of the south Apse and chapel of the north Apse. The exterior is also marked by a magnificent square tower, from the same period.

PROVINCE OF BADAJOZ



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05.-The alquerque-12 holes drawing in the church of Santiago at Medellín in the province of Badajoz



**The alquerque-12 holes drawing in the church of Santiago
Photo: Courtesy of © Fernando Lillo Redonet**

Professor Fernando Lillo Redonet of I.E.S. (Institute of Secondary Education) San Tomé de Freixeiro in Vigo, in the province of Pontevedra, is an expert in Roman and Greek games. In one of his studies⁵⁰ he treats the alquerque-9 game, but we see that he is not covering the alquerque-12 game. He discovered two alquerque-12 drawings in the church of Santiago of Medellín. The Christians reconquered Medellín in 1234. Some time later, in the second third of the thirteenth century, they edified the church of Santiago. This church

⁵⁰ **LILLO REDONET, Fernando** (2012). Juegos de la antigua Roma y juegos modernos para Latín, Griego y Cultura Clásica. En Methodos I, pp. 47-58. IES San Tomé de Freixeiro, Vigo.

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occupies part of the ancient Roman theater scene, in the southern slope of the hill on which the beautiful castle sits.



**The alquerque-12 with holes and lines drawing in the church of
Santiago**

Photo: Courtesy of © Fernando Lillo Redonet

Medellin was an crucial Roman city, as witnesses its bridge and Roman theater and then Visigothic and Muslim occupation. In the thirteenth century the Christians the town. From all this glorious past remains archaeological and artistic gathering from various epochs. Among them, their people have focused, as always, the medieval origin. From this time, we can still see the famous castles and churches of Santiago and San Martín.

The director of Culture announced in 2003 the signature of the documentation of archaeological statement of the entire area of the Castle hill of Medellín. This signature was a crucial step in the right direction that helped the level of protection of the

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area because this area is already close to the archaeological area of Merida. The director of Culture pronounces the following words: "This is an important archaeological site like Merida that is valued for its uniqueness and originated before the time of Emerita Augusta since here were settlements as from the Iron Age."



**The church of Santiago at Medellin
Photo: Courtesy of © Elena Bravo**

Various institutions carried out, as from 2007, a outstanding archaeological campaign that they launched to bring to light the Roman theater. Numerous remains appeared during excavations, some of them of considerable importance and the stands, almost intact. In this way, the experts were unearthing some of the secrets that the Roman colony founded by Quintus Caecilius Metellus in 80 BC, had kept for so many hundreds of years.

PROVINCE OF BARCELONA



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**06.-The three drawings of Alquerque-12 in the cloister of
the Cathedral of Barcelona**

The first drawing of alquerque-12 is located just below the first arch of the south wing of the Gothic cloister, situated to the west. It is precisely in the third slab to the left of the Gothic column. Under the third arch, on the first step of the chapel of Santa Teresa, another drawing of alquerque-12 will be found. Finally, the third drawing of an alquerque-12 game is located under the fourth arch. The visitor will find all these three drawings of alquerque-12 under the arches of the south wing of the Gothic cloister of this Cathedral, which was completed toward 1448.



**One of the three drawings in the cathedral of Barcelona.
Photo: Courtesy of Juan Manuel Hidalgo.**

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**The Cathedral of the Holy Cross and Saint Eulalia, known as
Barcelona Cathedral.**

Photo: Courtesy of⁵¹ © www.monestirs.cat

⁵¹ This photo is originating from:
http://www.facebook.com/l28bccvB1BpxPWxUCPlq9lRjpj_g/www.monestirs.cat

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The board game slate disc of the Monastery of Santa Caterina at Barcelona.

Thanks to the work of the archaeologist, Julia Beltrán de Heredia Bercero, we know a bit more of the city of Barcelona. The matter treats of a boardgame slate disc that has been found during recent archaeological excavations in the convent of the monastery of Santa Caterina in Barcelona.

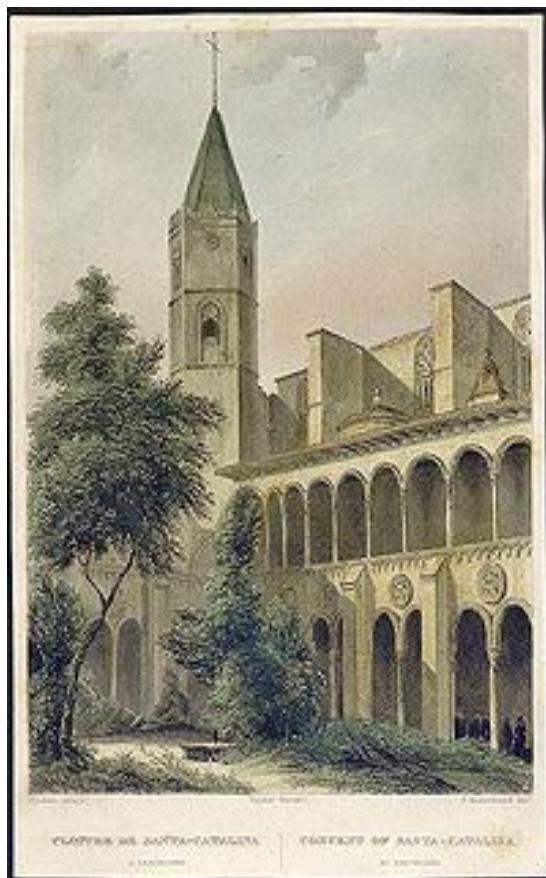


**The board game slate disc of the Monastery of Santa Caterina
Photo: Courtesy of © Julia Beltrán de Heredía Bercero**

The special feature of this board game disc is the fact that the visitor can see a drawing of the Alquerque-12 game. There is a wide variety of board game discs of different materials (stone, ceramics, glass), colors and sizes, but no board game

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disc had on its surface a drawing of the game for which it should be used.



**Monastery of Santa Caterina, published around 1826-1832
Image: Arxiu Històric of the town Barcelona**

The first monastery dates from 1219, but shortly thereafter more space was needed, and in 1243, the works started for a new convent that was finished in 1275. In the XVI century,

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there arose a second cloister, similar to the first dimension. Since 1601, the church was extended. In 1835, the convent burned out and in the beginning of 1837 it was demolished, despite its relatively good condition, with the intention to modernizing the city⁵². The Santa Caterina Market rose in its place. It was totally renovated and reopened again in 2005, after years of work and subsurface archaeological research.



Excavations of the Monastery Santa Caterina (March, 2001)
Photo: Courtesy of⁵³ © www.monestirs.cat

⁵² **FLORES, Henrique** (1824). España Sagrada. Tomo XXVII. José del Collado. Madrid.

SAINZ SAIZ, Javier (1996). Monasterios y conventos de la provincia de Burgos. Ed. Lancia. León.

ORDAX I ALTRES, Salvador Andrés (2003). Monasterios de Castilla y León. Edilesa. León.

⁵³ This photo originates from:

http://www.facebook.com/l28bccvB1BpxPWxUCPlq9IRjpj_g/www.monestirs.cat

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07.-The drawing of Alquerque-12 in the Museo de Historia at Barcelona.



Alquerque-12 drawing as stated in the website of the Museum of history at Barcelona⁵⁴

On the website of the Museum of History at Barcelona, that deals with the archaeology an alquerque drawing appears. Researchers found the game «cinc en ratlla» (five men's morris), variant of three men's morris, engraved on a stone that was part of a paving of the courtyard of a house that belonged to the streets Ventes y Na Rodés⁵⁵. Apparently it belongs to the group of games played between the XVI and XVII century in the Barcelona Area: El Born⁵⁶.

⁵⁴ The webpage in question of the “Museu d’Història de la Ciutat de Barcelona (MHCB)” relating to the “l’arqueologia a Barcelona”, is:
http://www.arqueologiacatalunya.cat/arqueologia_barcelona/apunts_historia_ca.php#10. See also: Joc, triquets i jugadors, Barcelona 1700. Edited by the Museum of History.

⁵⁵ **BELTRAN DE HEREDÍA BERCERO, Julia & MIRÓ I ALAIX, Núria** (2000). Jugar a la Barcelona dels segles XVI-XVIII: objectes de joc y joquines trobats a les excavacions de la ciutat.

⁵⁶ **BELTRÁN DE HEREDIA, Julia & MIRÓ I ALAIX, Núria** (2007). Els objectes de joc i le joguines del jaciment del Born (Barcelona). Actes del III Congrés D’arqueologia medieval i moderna a Catalunya. Sabadell, Maig de 2006. Vol. II, pp. 925-935.

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Barcelona Area: “El Born”.
Photo: Courtesy of © César Romero

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08.-The drawing of Alquerque-12 in the church of Santa María del Mar at Barcelona.

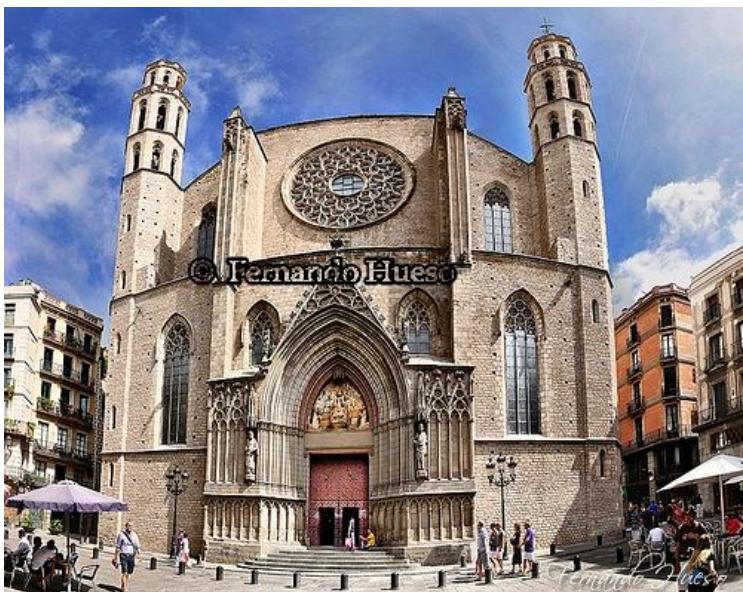
The Architectural Heritage Service of the Generalitat (Servicio de Patrimonio Arquitectónico de la Generalitat) recently found a drawing of the alquerque-12 board in the church of Santa María del Mar at Barcelona.



**Alquerque-12 drawing of the church Santa María del Mar
Photo: Courtesy of © Eduard Riu Barrera (Servicio del
Patrimonio Arquitectónico. Gobierno de Cataluña).**

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The church is a large and magnificent Gothic structure built between 1329 and 1383. It is not sure if the crowning ashlar that serve to that rail, are corresponding to the original structure and may have been the subject of reconstruction or replacement over the time. However, there is no doubt that the date of the church predates the eighteenth century.



The church Santa Maria del mar (cathedral del mar)
Photo: © Fernando Hueso – (www.fernandohueso.com)

The first mention of a church of Santa Maria by the sea dates from 998. The construction of the present building was promoted by the canon Bernat Llull, who was appointed Archdean of Santa Maria in 1324. The church was built between 1329 and 1383.

PROVINCE OF BURGOS



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The drawing of Alquerque-12 in the Monastery of San Pedro at Arlanza (Burgos).

Rodrigo de la Torre-Martín-Romo⁵⁷ mentions the drawing of a type of alquerque-12 board in the Monastery of San Pedro at Arlanza. Also Rafael Alarcón Herrera is referring to this particular alquerque-12 drawing⁵⁸ that draws the attention of any visitor.



Alquerque-12 on the floor of the Monastery “San Pedro” at Arlanza.
Photo: Courtesy of Ángel Almazán de Gracia

⁵⁷ TORRE MARTÍN-ROMO, Rodrigo de (1985). Tradición de algunos juegos de fichas en los signos lapidarios (1). In: Revista de Folklore, Tomo 05^a, número 49, pp. 3-9.

⁵⁸ ALARCÓN HERRERA, Rafael (1988) La otra España del Temple, pp. 287-280.

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The monastery San Pedro el Viejo de Arlanza
Photo: Courtesy of © José Luis García

San Pedro de Arlanza is located in Hortigüela of the province of Burgos, in northern Spain and the northeastern part of the autonomous community of Castile and León. The village, founded in 912, has been called the “cradle of Castile”. It was abandoned in 1841 during the government of Juan Álvarez Mendizábal. The Monastery of San Pedro de Arlanza is a jewel of the medieval architecture. It is, unfortunately, in ruins, due to the ominous confiscation of Mendizábal in the XIXth century. That was the cause that some of the huge works were looted to serve as fresh, furniture, artistic objects, liturgics and paintings, whereas others were lost. Still some of them are in the Museum of Art in Barcelona and the Cloisters of New York⁵⁹.

⁵⁹ FLORES, Henrique (1824). España Sagrada. Tomo XXVII. José del Collado. Madrid.

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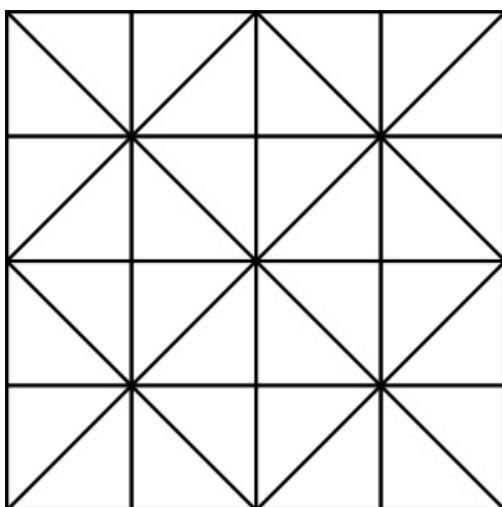
Virgen de Las Batallas – Workshop of Limoges (1225-1235)
Currently deposited at the Museum of Burgos
Photo: www.monestirs.cat

SAINZ SAIZ, Javier (1996). Monasterios y conventos de la provincia de Burgos. Ed. Lancia. León.
ORDAX I ALTRES, Salvador Andrés (2003). Monasterios de Castilla y León. Edilesa. León.

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10.-The alquerque drawing in Coruña del Conde (Burgos)

Torre informs in his article that there are boards or draughts boards (dameros) to be found in great quantities in cloisters and medieval galleries of the churches. And with respect to the alquerque-12 board he is stating that they exist in three places: in Coruña del Conde, at the ruins of the monastery San pedro de Arlanza and in San Esteban de Gormaz⁶⁰. However, we have to take into account that the term “damero” is also used for other board games and it is not always the draughts game played on the chess board. So the translation of “damero” to draughts board is not always correct. Since I do not have any photograph of the alquerque-12 drawing of Coruña de Conde I limit myself to the drawing.



⁶⁰ TORRE MARTÍN-ROMO, Rodrigo de la(1985). Tradición de algunos juegos de fichas en los signos lapidarios (1). In: Revista de Folklore, Tomo 05^a, número 49, pp. 3-9. Cited at p. 4 and note 3 of p. 9.

For San Esteban de Gormaz, please see the province of Soria.

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As to the exact place at Coruña del Conde we only can guess. A message to the website of the City Council of Coruña del Conde in July 2011 did not result in any reply and further research in documents, books and internet did give any result neither. Therefore I limit myself to indicate the places of the Hermitage and the church of this village. Further research has to be done in the village itself by experts.



Hermitage Santo del Cristo at Coruña del Conde
Photo: Courtesy of © Jorge Serrano Pérez

In the town Coruña del Conde of the province of Burgos, belonging to the region of Peñalba, there are the rests of the city of Clunia Sulpicia. This was one of the largest cities in the north of the peninsula, and it even became known as a legal capital. Currently, the city only has 200 inhabitants, but has an interesting artistic heritage: a medieval castle and a Romanesque church, besides the excellent Roman remains.

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The castle and church of Coruña del Conde
Photo: Courtesy of © Julián Ocón



Rests of the city of Clunia Sulpicia⁶¹.

⁶¹ http://www.maderuelo.com/historia_y_arte/historia/histo_roma_sigloI.html

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11.-The drawing of Alquerque-12 of the hermitage "de la Concepción" at San Vicentejo (Burgos)



**Photo: Courtesy of José Alberto de Quintana de León
(www.amigosdelromanico.org/opinion/opi_svicentejo.html)**

The Hermitage of the Immaculate Conception of San Vicentejo, a smaller Local Institution of the municipality The County of Treviño (Province of Burgos, District Castile and Leon, Spain) is a Romanesque-style church built in the late twelfth century.

It is a building of a nave, with a semicircular apse, and blind arcade of five bays, with three flights of overlapping arcs. The uppermost arc lobed, the next arc pointed and the last arc of half a point. It has buttresses formed by bundles of three columns, the central polygon. The topped hooks are richly

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decorated. The dogs in cornice are geometrically undecorated shaped. The dome of the church looks like a typical furnace. The windows in the three central sections are archivolt, with plant decoration, and of fine draft style.

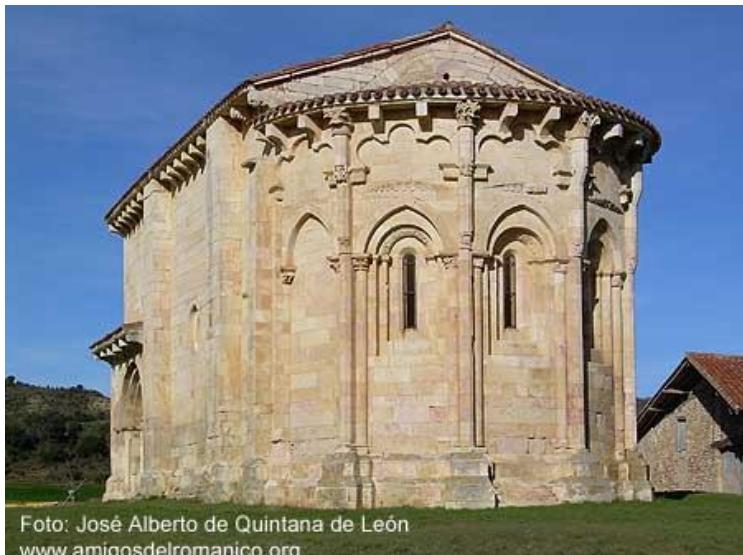


Foto: José Alberto de Quintana de León
www.amigosdelromanico.org

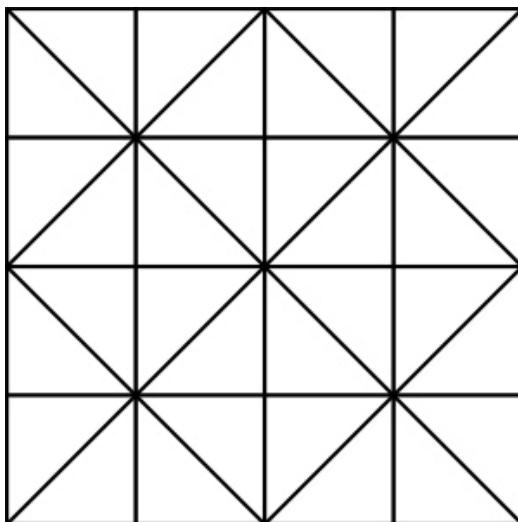
Hermitage de la Concepción at San Vicentejo (Burgos)
Photo: Courtesy of © José Alberto de Quintana de León

The County of Treviño goes back to the time of King Sancho VI of Navarre "The Wise", who founded it in 1161. In 1200, it fell under Castilla after the victory of King Alfonso VIII on Navarro. The small town of San Vicentejo is located about twenty miles south of Vitoria. Currently it has only four neighbors

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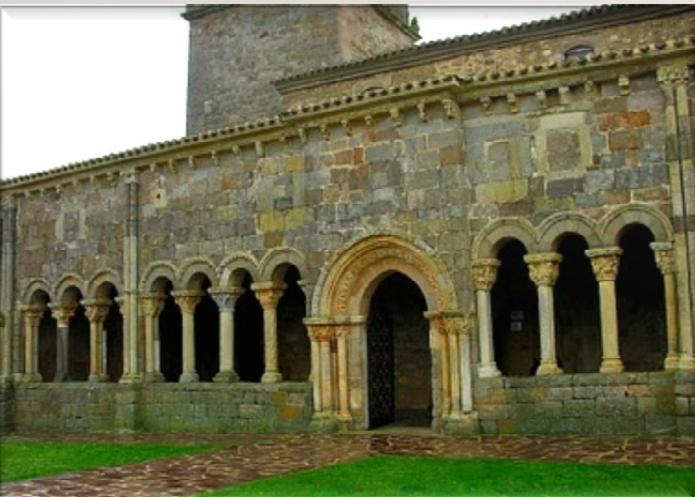
**12.-The drawing of Alquerque-12 at Rebolledo de la Torre
Burgos)**

Larrén Izquierda observes that there are a lot of alquerque-9 and alquerque-12 drawings together in the galleries of the Romanesque churches, benches, and cloisters of the cathedrals and monasteries⁶², among them those that can be found at Rebolledo de la Torre. Since I do not have at my disposal any photograph of this place, I also include in this study the possible alquerque-12 drawing at the church of Rebolledo de la Torre in the province of Burgos. So the real existence of an alquerque-12 board has yet to be investigated.



⁶² Cited by LARRÉN IZQUIERDO, Hortensia (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 609.

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**The church of “San Julián y Santa Basilisa”
Photo: Courtesy of R. Alarcón Herrera**

The inscription on the western window of the Romanesque portal provides the perception of the last third of the twelfth century as a time when this core was fully constituted. On the other hand, there has been found possible references to this location in the founding document⁶³ of the Monastery of "San Salvador de Ona", on the 12th February 1011. The castle (late thirteenth century - early XIV), belonged to the family of the Lasso de la Vega, has a tower demolished and a polygonal outer fence set on a large rock platform in the center of town.

⁶³ HERNANDO GARRIDO, J.L. (2000). "Enciclopedia del Románico en la Península Ibérica". Pérez González, J.M. y García Guínea, M.A. (dirs.). Fundación Santa María la Real.

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13.-The drawing of Alquerque-12 near to a clock in the Monastery of Santo Domingo de Silos, in the province of Burgos

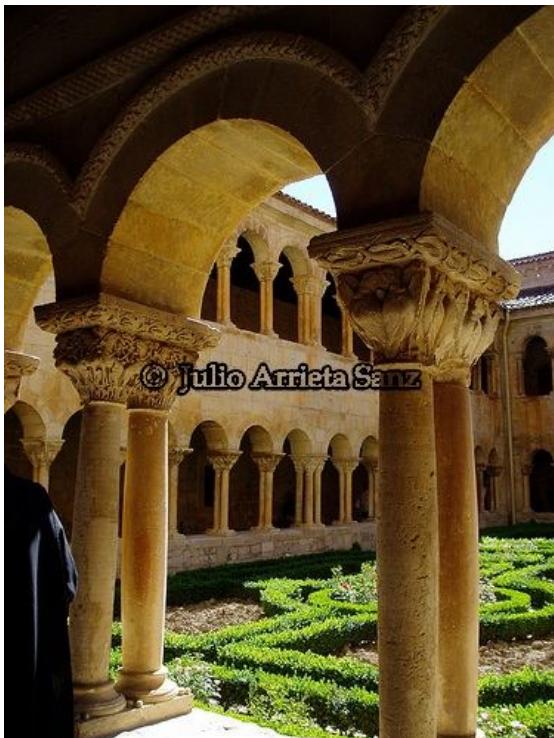


Alquerque-12 drawing in the Monastery of Santo Domingo de Silos⁶⁴
Photo: Courtesy of Pedro Novella

⁶⁴ **BOTO BARELA, Gerardo** (2008). El santo de Silos: Monumenta domésticos, hechuras hagiográficas y expansión devocional. En Hagiografía peninsular en els segles medievals. Universidad de Lérida, p. 41.

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Pedro Novella⁶⁵ wrote an review of the famous Monastery of **Santo Domingo de Silos (Burgos)**. In this case, he treated more specifically the upper cloister, next to the horizontal sundial (very difficult to find). He there found a drawing of the alquerque-12 game engraved on limestone situated on an ashlar with exceptionally fine grooves.



**Monastery Santo Domingo de Silos, in Burgos
Photo: Courtesy of © Julio Arrieta Sanz**

⁶⁵ NOVELLA, Pedro (2011). Reloj de sol de Burgos V. Arciprestazgo de Arlanza, pp. 1-108. Citation on p. 80.

PROVINCE OF CÁCERES



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14.-The drawing of Alquerque-12 on the doorway of the choir of the hermitage of “Nuestra Señora de Sopetrán” at Almoharín (Cáceres).

A special drawing of an alquerque-12, perfectly preserved, we can find on the doorway of the choir of the hermitage of “Nuestra Señora de Sopetrán” at Almoharín (Cáceres).



**Alquerque-12 of the hermitage of “Nuestra Señora de Sopetrán”
Photo: Courtesy of © Antonio González Cordero**

However, it is difficult to say the age of the stone showing the alquerque-12 board. The chapel was built in the early twentieth century⁶⁶ and made especially dedicated to "Nuestra Señora de Sopetrán", the patroness of Almoharín. Consequently, it was a reused stone.

⁶⁶ GONZÁLEZ Y GÓMEZ DE SOTO, J.J. (1898). estudio histórico-descriptivo de la santísima Virgen M, que con el título de sopetrán se venera en su ermita de almoharín y monografía de dicha villa.

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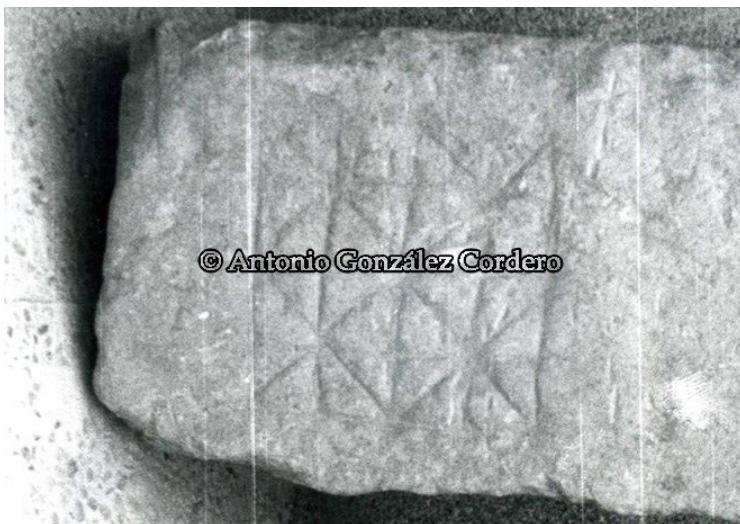
**The Hermitage of Nuestra Señora de Sopetrán
Photo: Courtesy of © donseveriano (www.flickr.com)**

The hermitage of "Nuestra Señora de Sopetrán" is housed seven kilometers from the village of Almoharín. Prince Ali-Maymón, son of the Moorish king of Toledo, who converted to Christianity with the name of Petran took advantage of the ruins of an ancient mosque. There, he decided, between the years 1054-1070, to create a place of devotion to the Virgin of Sopetrán. Almoharín Mozarabic Christians end up finding a place of prayer and. From Pedro de Rojas⁶⁷ we learn that there at first was a hermitage and later on people constructed a convent on this same place. Other voices are saying that the place was an ancient roman settlement.

⁶⁷ ROJAS, Pedro de (1663). Historia de la Imperial nobilissima, inclyta, y esclarecida ciudad de Toledo.

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15.-The drawing of Alquerque-12 in the Medieval fortress of Trujillo (Cáceres)



**Alquerque-12 in the medieval fortress of Trujillo
Photo: Courtesy of © Antonio González Cordero**

The province of Cáceres and its town Trujillo es exceptionally rich on drawing of alquerque-12 boards. One of this boards was originating of one of the castle walls. So this means that the age of the same drawing is of several centuries.

Trujillo Castle is a fortress built between the ninth and the twelfth century. It is located in the highest part of the town, on a hill known as Head of Zorro. The oldest remains preserved are two Arab wells. The castle, built of granite blocks of ashlar, has around it several defensive square towers, two of which protect the front door that has a horseshoe arch and an image of the "Virgen de la Victoria", patroness of Trujillo. In the fifteenth century, a second walled enclosure or "albacara"

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had been added. The castle was built following rig structure of reused Roman stones, alternating in their walls and their twenties masonry towers. This reuse of Roman stones was essential to build the basis for military dimension, arranged in rows of pieces of brick walkways and fragmented slabs of slate.

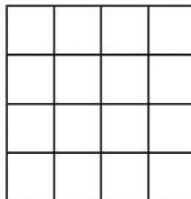
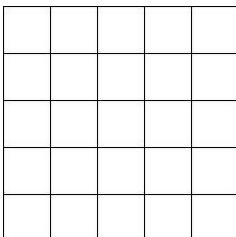


The Medieval fortress of Trujillo (Cáceres)
Photo: Courtesy of © TracX (Emma López)

Trujillo's Castle in times of Peter I was elected to the treasurer of the king, the Jew Samuel Levi, keep it the wealth of the Crown, because it was considered one of the safest in the kingdom. Here, Juana "the Beltraneja" fled in her conflict with Queen Isabella I in a time of family and social upheaval. Once delivered the castle to the Catholic queen, Juana had to flee towards Plasencia, where she married Alfonso V of Portugal.

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**16.-The drawing of an Alquerque-12 squared board on a
mill of Trujillo (Cáceres)**



The possible alquerque board on the mill at “Casa Casco”

The archaeologist Antonio González Cordero informed me that there exists an alquerque-12 squared board at Trujillo. On a mill of the river Magasca, located in the farm called “Casa Casco” (Finca Casa Casco), a reused stone was found that had on it an Alquerque-12 squared board. Since I do not have a photograph of the same, I limit myself to the giving of such a board with squares as shown to me by the archaeologist González Cordero that consists of 25 squares. However, the author Alfonso Naharro Riera states that he had seen a board of 16 squares. Consequently a photo of this drawing had to make clear how the real situation of this Alquerque-12 board was.

The advantage of being an official chronicler of a village is that we all are organized by means of the “Real Asociación Española de Cronistas Oficiales”⁶⁸, (Real Spanish Association of Official Chroniclers) and so I put me in touch with the Chronicler of the town Trujillo, Dr. José Antonio Ramos Rubio, author of at least 57 books! After explaining him the difficulties I had to obtain more details of the Alquerque-12

⁶⁸ <http://www.cronistasoficiales.com>

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boards in Trujillo, he spent days of his holidays to obtain for me the necessary information! He is a true scholar and understood exactly all my requirements. On the other hand, he is an eminently practical and passionate business man with a view to the touristic activities in his village, for which he obtained various awards.



Dr. José Antonio Ramos Rubio

Coming back to the subject of alquerque-12 with regards to the mill at “Casa Casco”, there is no doubt that the photo made by Dr. Ramos Rubio has to do with an alquerque-12 board. Hereafter you will see this photo made by him and another one in which I have drawn the alleged lines of this alquerque-12 board, in order to facilitate the viewing of the readers, because of the unclear photo.

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© Dr. José Antonio Ramos Rubio

**Alquerque-12 on a mill at “Casa Casco”
Photo: Courtesy of © Dr. José Antonio Ramos Rubio**



© Dr. José Antonio Ramos Rubio

**Alquerque-12 on a mill at “Casa Casco”
Photo: Courtesy of © Dr. José Antonio Ramos Rubio**

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Mill at "Casa Casco"
<http://www.aureliomoreno.es>

Trujillo is a city of about 10,000 inhabitants. Famous for its monuments, it is a premier resort in Extremadura. It was the birthplace of Francisco Pizarro and his brothers, conquerors of Peru, as well as of Francisco de Orellana. The economist Aurelio Moreno, professor of the Faculty of Business and Tourism, University of Extremadura did a comprehensive study on the mills of Trujillo. In this way, professor Moreno shows an interesting green route to see all the watermills. This green route is a bit long and involves support of a car. If the goal is to see the windmills, the car can arrive perfectly at three mills (small walking) and three farmhouses. One starts from Trujillo to the road of Caceres and then to the road of Plasencia.

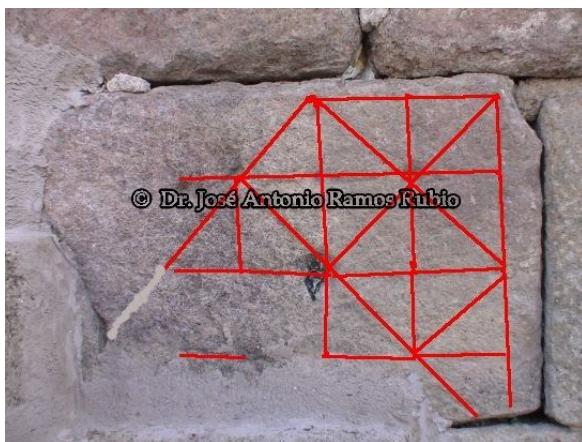
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The drawing of an Alquerque-12 board on church San Martin of Trujillo (Cáceres)



© Dr. José Antonio Ramos Rubio

Alquerque-12 on the church San Martin of Trujillo
Photo: Courtesy of © Dr. José Antonio Ramos Rubio

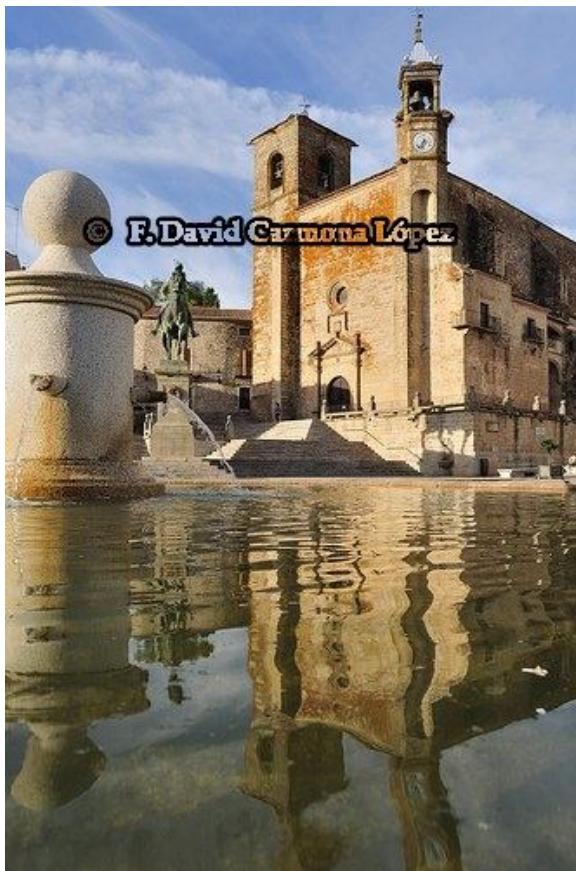


© Dr. José Antonio Ramos Rubio

Alquerque-12 on the church San Martin of Trujillo
Photo: Courtesy of © Dr. José Antonio Ramos Rubio

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In the next photo, you will see an overview of the church of St. Martin. Here, we can observe the left side of the retaining wall of the large terrace. There, the mentioned church is located, with its staircase on which the visitor can find the drawing of the alquerque-12.

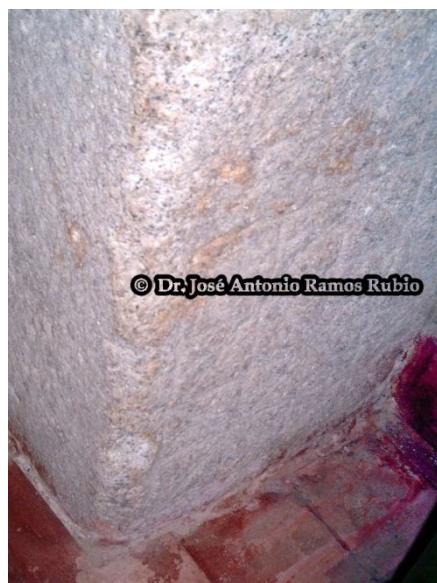


**The church San Martín at Trujillo
Photo: Courtesy of © F. David Carmona López**

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**17.-The drawing of Alquerque-12 on an ashlar of the
“Posada dos Orillas” at Trujillo (Cáceres).**

Climbing to the famous street "Cambrones", just to number six, we come to the "Posada two shores". There, embedded in the pile (left side) that is holding a brick arch, in the reception of this charming hotel we envisage a granite ashlar of about 60 x 40 centimeters.



**Alquerque-12 on an ashlar of the “Posada dos Orillas”
Photo: Courtesy of (c) Dr. José Antonio Ramos Rubio**

On it, the visitor will observe a large game board of the type alquerque-12 game. It is intriguing to note that most of the intersections of lines have small holes. We can see how the ashlar in its lower part, retains some old paint, as a socket.

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From what we know, the building that is now the hotel establishment possibly dates from the XVI century.



Posada dos Orillas at Trujillo

This 7-guestroom inn is located inside the city walls through the Arch of Santiago (very narrow!) in a street where linen and silk were once made. A careful restoration has been made to the house and each of the rooms has been named after the Americas: Puerto Rico, Honduras, Peru, Mexico, Cuba, Venezuela and Nicaragua. Its budget prices and privileged position, within easy reach of the main attractions and monuments in Trujillo, make it an ideal lodging option for travellers looking for quality accommodation at low prices in the town, declared World Heritage Site by UNESCO.

My thanks to the owners for their collaboration, as well as the chronicler of Trujillo, Dr. Jose Antonio Ramos, who gave me a photograph of this alquerque-12 board.

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18.-The drawing of Alquerque-12 on an ashlar of the Town Hall at Trujillo (Cáceres).

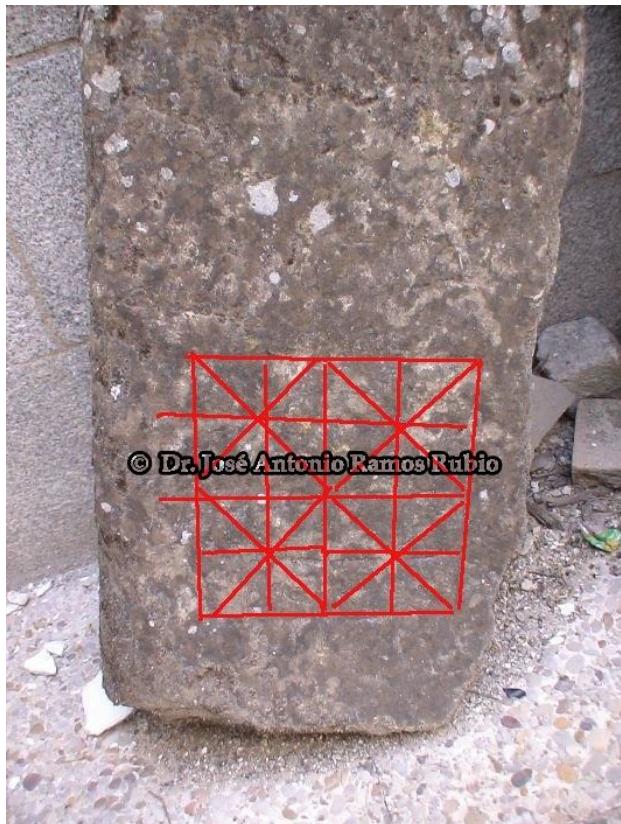


**Alquerque-12 at Town Hall at Trujillo
Photo: Courtesy of (c) Dr. José Antonio Ramos Rubio**

The chronicler of the town Trujillo, Dr. José Antonio Ramos Rubio sent me another photo of an alquerque-12 board. In this case, it was a drawing on a stone that still can be observed in the Town Hall of Trujillo. On the photograph, it is not easy to identify the correct lines of this board so that I have painted

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the lines with a red colour because the board in question certainly is an alquerque-12 game.



**Alquerque-12 at Town Hall at Trujillo
Photo: Courtesy of (c) Dr. José Antonio Ramos Rubio**

At this time, we do not know exactly where this loose stone comes from in the city of Trujillo. Therefore, more research is needed to clarify this crucial point. However, it is most important to observe that this stone received a suitable place.

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Town Hall at Trujillo
Photo: Courtesy of (c) Dr. José Antonio Ramos Rubio

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**19.-The drawing of Alquerque-12 in the chapel of the
Virgen de Salor of Torquemada (Cáceres).**

Thanks to the tireless work of the archaeologist Dr. Antonio González Cordero there now located a lot of alquerque-12 drawings in the province of Cáceres.



**Dr. Antonio González Cordero
Photo: Libre Producciones (www.libreproducciones.com)**

In the chapel of the Virgen of Salor of Torquemada, on the last step of the so-called door of the Gospel (puerta del Evangelio), one can perfectly observe on the same stone, the drawing of

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two alquerque-9 (Nine men's Morris). That is to say, an alquerque-12 drawing, and an alquerque-3 or three men's morris game.



**Alquerque-12 in the chapel of the Virgen of Salor of
Torrequemada (Cáceres).**

Photo: Courtesy of © Antonio González Cordero

The hermitage of Salor belonged to the fourteenth, fifteenth and seventeenth centuries. Consequently, it can be considered Gothic and Baroque Mudéjar. Therefore, it is considered to be a monument of cultural interest. The chapel started its activities in the XIII century, almost immediately after the reconquest of territory, and it is related to a foundation Templar (Confraternity of Our Lady of Salor). In 1345, the documents certifies that the Council gave it to the Salor Guild, founded in 1270. In the early centuries, the chapel belonged to the Order of Santiago, which had its headquarter in San Mateo Church in Cáceres.

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**Greater image of the alquerque-12 in the chapel of the Virgen of
Salor of Torquemada**

Photo: Courtesy of © Antonio González Cordero



War of Independence

We highlight the greatest atrocities committed in the cultural heritage by the French. For example, in the chapel of Salor of Torrequemada an early Romanesque image of the Virgin of Salor disappeared and the French burned medieval statutes. As

Alquerque's type wall painting found in the chapel

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stated in one of the books of the Brotherhood existing in the Diocesan, the French razed almost all churches and burned the parish archives.



Virgen of Salor of Torrequemada (Cáceres).
Photo: Courtesy of © Dr. José Antonio Ramos Rubio

Next to the chapel we find archaeological rests of ancient and medieval periods, such as Roman remains and VII century anthropomorphic tombs excavated in the rock⁶⁹. This is something that we have to take into account when we should like to date the drawing of the alquerque-12 board.

⁶⁹ RAMOS RUBIO, José Antonio (2011). La pintura mural de la Ermita de Nuestra Señora del Salor de Torrequemada. En: Boletín de la Real Academia de Extremadura 344 de las Letras y las Artes, Tomo 19, pp. 343-360.

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20.-The drawing of Alquerque-12 on a reused ashlar on the outside wall of the church “Nuestra Señora de la Consolación de Arroyomolinos de Montánchez (Cáceres).

The building of the church still has there many reforms and its architectural structure can be dated on the sixteenth century, possessing a beautiful side cover of Renaissance-style. It is in the apse of this church and at a considerable height, where we can observe that an ashlar of its wall possesses a drawing of the alquerque-12 board.



The drawing of Alquerque-12 of the church “Nuestra Señora de la Consolación”.

Photo: Courtesy of © Antonio González Cordero

The Parish Church is dedicated to Nuestra Señora de la Consolación and was built from masonry and ashlar. The Castle of Montánchez watches us as we pass by on our way to discovering the beautiful village which spreads out beneath its attentive gaze. The origins of Montánchez can be traced back

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to pre-Roman times and it was of great strategic importance during the period of Muslim domination. The 12th century castle, almohade in origin, was later reformed in the Christian period and provides an ideal vantage point from which to contemplate the region's countryside.



**The church “Nuestra Señora de la Consolación de
Arroyomolinos de Montánchez (Cáceres).
Photo: Courtesy of © José Luis Hernández Zurdo**

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**21.-The drawing of an alquerque-12 on a medieval mill at
Arroyomolinos de Montánchez (Cáceres)**

The drawing of an alquerque-12 is also observed in the wall of medieval mills. In this case, we find them in the town of Arroyomolinos de Montánchez. The drawing was made on the wall of a mill next to the river. The millers spent their time playing alquerque-12 while the mill was grinding grain.



Alquerque-12 on a the wall of a medieval mill
Photo: Courtesy of Juan Gil Montes

This stone showing the alquerque-12 drawing forms part of a complex of mills called "Molinos de La Garganta". By casualty his proprietary is also called Juan Gil. However, I was not able to find out the exact place of this mill, although during a year I patiently have been waiting for a definitive reply from the Informadora y Dinamizadora Turística de la Mancomunidad Alconavarra. Anyway, the following instructions were given:

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1. Follow the instructions on the route of the mills to the north of the town (you can drive in your car as the road has been cemented)
2. Leave your car in the picnic area and continue walking through the cemented path.
3. When you have already crossed the stream (with great stepping stones) climb the hill to the right of a mill, and you end up in a viewpoint (wood remains of signaling shattered by vandals).
4. At that viewpoint is a way to the left, follow it
5. The first mill has a barrier to the left of the door. Look above the door and you can see on the wall (with the mill's window) that the alquerque was embedded. Apparently the rehabilitation of this mill was a disaster and labours did not take into account that this alquerque was located at the door of the mill.

Thereafter follow the path to the right of the mill and go from one mill to another. The informant is not sure where exactly the other mill with an alquerque drawing is situated. It could be the second or third mill, and there is a dam on a side of the mill.

Consequently further research is necessary so that we finally will know exactly the place of this mill with this alquerque-12 drawing.

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22.-The drawing of an alquerque-12 squared board in the place “La Garganta” at Montánchez (Cáceres)

The archaeologist Antonio González Cordero informed me that there exists an alquerque-12 squared drawing on one of the mills belonging to “La Garganta”. The board in question is one of 16 squares, 6 x 6. Thus this is a type of chess board according to González Cordero.



**The squared alquerque-12 board
Photo: Courtesy of © Antonio González Cordero**

Seeing that the drawing of a board of 16 squares, probably the players placed their small pieces or small stone on the cross points. With regards to the place of this mill, again I have to admit that I do not know the correct place and that future research will give the exact place of the mill.

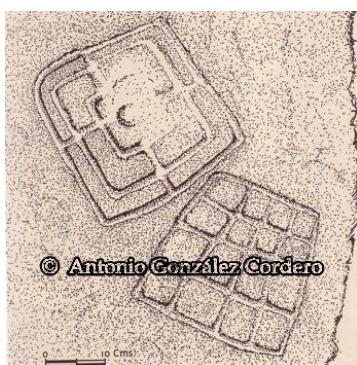
From the village we can walk into the countryside on one of the original Moorish paths, no doubt meeting a few donkeys along the way taking their owners to outlying olive groves.

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The route will take us through chestnut woods, olive groves and spectacular views to the watermill gorge of Arroyomolinos where we can see about 30 water mills descending though the gorge, some are said to be even of Roman origin. The countryside is glorious with wild herbs and flowers and birds of prey wheeling above.



Place known as “La Garganta” at Montánchez



**The squared alquerque-12
board**
**Photo: Courtesy of © Antonio
González Cordero**

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23.-The drawing of an alquerque-12 on a medieval mill at Roturas (Cáceres)

The mill of Roturas, named the mill of “Tío Natalio”, had an alquerque-12 drawing on the floor.



**Alquerque-12 on the floor of a mill at Roturas
Photo: Courtesy of © Antonio González Cordero**

Cabañas del Castillo, is a municipality that consists of four hamlets: Solana de Cabañas, Retamosa de Cabañas, Roturas de Cabañas y Cabañas del Castillo, located in the heart of Villuercas. Rotura de Cabañas, also known as simply Rotura is a hamlet of the town of Cabañas del Castillo of Spain, in the province of Cáceres, Autonomous Community of Extremadura. The mill of Roturas or “Tío Natalio” was

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described by Gonzalo Vivas Martín and Oscar Luis Mateos González⁷⁰ in the year 2007.



The mil of Roturas or “Tio Natalio”
Photo: Gonzalo Vivas Martín & Oscar Luis Mateos González

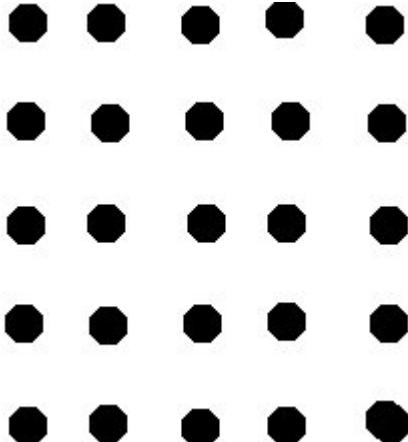
After the Arab invasion in the eighth century Nafza Berber tribes from the north of Africa, populated the region. After Trujillo final reconquest by the Christians in 1232, Cabañas ended in hands of the Knights of the Order of Calatrava. Alfonso X the Wise bought it from this Order and he sold it to the Council of Trujillo for 30,000 maravedis, with the condition to tear down the walls of the castle and that the patronage of the churches would remain real such as it continued to be until the nineteenth century.

⁷⁰ **VIVAS MARTÍN, Gonzalo & MATEOS GONZÁLEZ, Oscar Luis** (2007). Por los Cauces del Almonte, Cabañas del Castillo y Aldeacentenera, de la provincia de Cáceres. Navalmoral de la Mata – Cáceres.

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23.-The drawing of alquerque-12 in the church of Abertura (Cáceres).

According to the archaeologist Claudio Palomino Blázquez in 2010, there exists a stone in the church of Abertura that bears on it an alquerque-12 drawing in the form of 25 holes. Despite my attempts to contact this archaeologist, asking permission to publish his photo, there was no response. For that reason, I limit myself with a drawing.



The drawing of Alquerque-12 holes in the church of Abertura

It is true that it is not easy to see if the stone, in fact, has alquerque-12 holes drawing on it, but after good viewing and analyzing the stone, this effectively is the case. The photo in question, I saw in one of the various attractive websites this archaeologist has: <http://terraeantiquae.com>

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The church of Abertura (Cáceres)
Photo: Courtesy of © José Luis Hernández Zurdo

With regards to the patrimony of Abertura, we have to refer to the Church of San Juan Bautista as one of the oldest in the region. It dates from the fifteenth century, highlighting its two portals Romanesque and Gothic style.

No one knows exactly the origin of the village, but by the remains found (many inscriptions, Roman coins, inscriptions on doors of houses, etc.) It is thought to be of Roman or even earlier origin.

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24.-The alquerque-12 drawing in the Museum of Berzocana (Cáceres).



Alquerque-12 drawing on a stone found in the province Cáceres
Photo: Courtesy of (c) Antonio González Cordero

The archaeologist, Antonio González Cordero, gave me a photo of another alquerque-12 board found, that today is to be seen in the Museum of Berzocana. Despite my emails sent to the Mayor House of Berzocana, I never received a reply to my questions. I wanted to know the exact place of discovery. Consequently this matter remains pending for future researchers. Anyway, I try to give a credible answer to this question. The museum of Berzocana has about 250 pieces in its possession, mostly proceeding from the late Roman archeological yield called "Cuesta Quemada" in the "Boyal Meadow Valhondo", that consists of a series of rescues of a rural mining establishment and its corresponding necropolis⁷¹.

⁷¹ Newspaper "Hoy" of the 30th March, 2008 informing of the opening of the Museum in this village.

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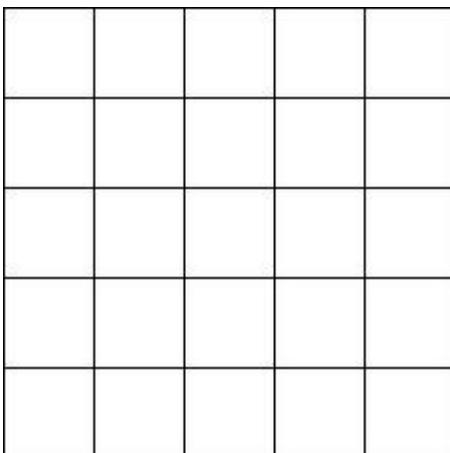
The village Berzocana (Cáceres)
Photo: Courtesy of © Yáser I. Mejías

The "Grupo Minero San Roque", located in Berzocana (Cáceres) is an important trace of the extracting activity of Pb-Zn in the region. It is a veins field in a hercynian shear band that affects the rocks of the Schist Greywacke Complex, where sphalerite and galena were extracted. Originally the mineralization seemed to be related to levels of intraformational breccia. The test pits and underground mining, show signs of being done beginning in the first centuries AD, the work done at the end of the Nineteenth and the first half of the Twentieth Centuries being especially important⁷².

⁷² GONZÁLEZ SANZ, F.J. (2003). Patrimonio geominero en el área del grupo minero San Roque, Berzocana (Cáceres). In: Rabano, I., Manteca, I., García, C. (Eds.)

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25.-The drawing of an Alquerque-12 squared board in “La Colonia” of Cañamero (Cáceres)



The archaeologist Antonio González Cordero informed me that an alquerque-12 squared board had been found in the farm known as “La Colonia” of the village Cañamero. Since I do not have a photograph of the same, I limit myself to the giving of such a board with squared as shown to me by González Cordero.

The colony of Cañamero covers an area of 1,700 hectares, other 494 of forest area, of rough terrain by hills, gullies and valleys. The authorities promulgated the law of 30th August 1907 for Colonization and Interior Reforestation of this place.

The Visigoth time extends from the V century to the eighth century AD. Some late Roman coins of emperors Honorius

Cuadernos del Museo Geominero, 2: Patrimonio geológico y minero y desarrollo regional. Instituto Geológico y Minero de España. pp. 149-156.

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and Arcadius, found in the castle, may have been missed by the soldiers guarding the fortress built there.

In the year 713, the Arabs conquered Mérida and Toledo and on their way they took over these regions, which then were occupied by the Berber tribes of Nafza, Hawara and Miknasa from North Africa. They built the Cañamero Castle, the village of Castillejos, the Cancho del Reloj, the Clock, the Terreros and that one of Arbella to protect the border with the kingdom of Toledo.



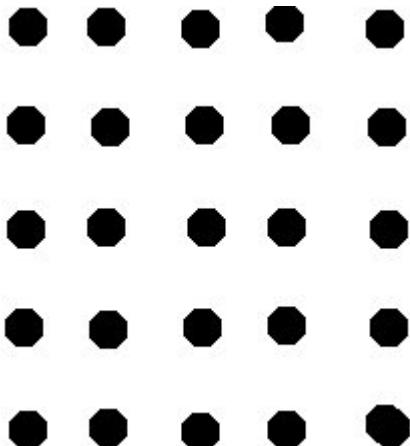
The village Cañamero
Photo: Courtesy of © Sergi Comas

Juan Gil Montes wrote several articles and so we learn that in the farm “La Colonia” of Cañamero, next to Logrosán, a treasure was found of about 200 dinars of silver, which was deposited in the archaeological museum of Cáceres⁷³.

⁷³ <http://www.ayuntamientocanamero.org/Historia/Historia.html>

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26.-The drawing of Alquerque-12 holes in the church Nuestra Señora de la Encarnación of the village “Valencia de Alcántara” (Cáceres).



The possible drawing of Alquerque-12 holes at Valencia de Alcántara

The archaeologist Antonio González Cordero informed me that a drawing of alquerque-12 holes had been found in the church Nuestra Señora de la Encarnación of the village Valencia de Alcántara. Since I do not have a photograph of the this alquerque-12 drawing I limit myself to the presentation of such a board with holes as shown to me by González Cordero.

Valencia de Alcántara has a population of 6.500 inhabitants and is a Spanish town near the Portuguese border (District of Portalegre). It is located in Cáceres province.

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The Castle of Valencia de Alcántara dates from the thirteenth century and is the first evidence of Arab origin. Currently, it has well preserved walls and five defensive towers, four bastions and the homage tower. The village remodeled and expanded the castle in the seventeenth and eighteenth centuries.



Iglesia de Nuestra Señora de la Encarnación
Photo: Courtesy of © www.extremadura.puebloturismo.com

The entire city of Valencia de Alcántara developed around the castle walls as usual. This wall preserved a single entry called "Puerta de las Huertas" (door of the orchards), with a round arch and rusticated voussoirs. The best preserved area is the homage tower, the Cistern and the aforementioned door. La Plaza Mayor is the center of the town of Valencia de Alcántara, and it is surrounded by the city, the Church of "Señora de la Encarnación", the Governor's Palace, the former prison and the Food Market.

PROVINCE OF CÁDIZ



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**27.-The drawing of an Alquerque-12 design at the castle
Alcalá de los Gazules, province of Cádiz.**

The archaeologists Manuel Montañez Caballero and Salvador Montañez Caballero located an alquerque-12 drawing in the castle of Alcalá de los Gazules⁷⁴. Thanks to them I came in the possession of different photos of the alquerque-12 drawing. The best one resulted to be the following photo.



**Alquerque-12 drawing at the castle Alcalá de los Gazules
Photo: Courtesy (c) of Manuel Montañez Caballero**

Although the settlement was from Roman origin, the Muslim built the castle between twelfth and thirteenth centuries, and it was in use until the French partially destroyed the castle in

⁷⁴ MONTAÑÉS CABALLERO, Manuel & MONTAÑEZ CABALLERO, Salvador (2003). El castillo de Alcalá de los Gazules. En: Revista Atlántica-Mediterránea de Prehistoria y Arqueología Social, 6, pp. 433-437.

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1811 during the War of Spanish Independence. After its construction, the Muslim population called it "Qalat at Yazula" and later "Castle of the Gazules" (Castillo de los Gazules).



**The castle Alcalá de los Gazules in the province Cadiz
Photo: Courtesy (c) of Ismael Almagro Montes de Oca**

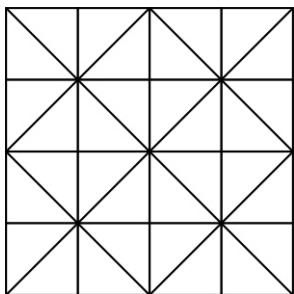
In 1264, the Christian armies of Alfonso X the Wise reconquered the city. The Crown gave it the name of "Alcalá de los Gazules" in his "Chronicle". Thereafter, the city was donated to the religious order of St. Mary of Spain. Years later it would become dependent on the House of Alcalá, viz the Duke of Alcalá.

PROVINCE OF CORUÑA



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28.-The drawing of an Alquerque-12 design at concello de Porto do Son (Coruña)



Rock art groups appears in Baroña and at Portela de Gouris, both in Porto do Son. Portela de Gouris group is a historical group, probably made during Middle Age or even later. It is composed by more than 30 crosses of different types, and other unidentified motifs, and it could be an old landmark⁷⁵.



**The mountain of Gouris near to Queiruga
Photo: Xanma1987 – Juan Manuel Alonso Vázquez**

⁷⁵ GUITIÀN, Jorge (2010). A new area of Galician Rock Art. Published as part of the British Rock Art Collection. First published at: <http://www.artepreistorica.it>

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According to information obtained from the archaeologist Fernando Javier Costas Goberna, there exists an alquerque-12 drawing at the previously mentioned area of Portela de Gourís in the open air⁷⁶. The small village of Portela de Gourís has only 11 inhabitants, and it belongs to the parish of Queiruga.



The church San Estevo of Queiruga
Photo: Courtesy of © flickr.com/photos/certo

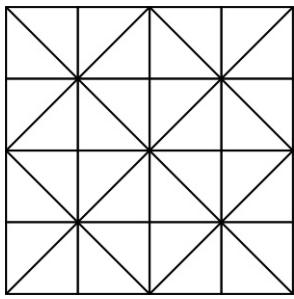
⁷⁶ Comunicación personal del archaeologist Fernando Javier Costas Goberna.

PROVINCE OF GERONA



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29.-The drawing of two Alquerque-12 boards in the famous Romanesque monastery of Sant Pere de Rodes (Gerona).



With regards to the province of Gerona it's worthwhile to know that there are two alquerque-12 drawings found in the famous Romanesque monastery of Sant Pere de Rodes. One is found in the cloister and the other one in the staircase leading to the Abad Palace (Palacio del Abad)⁷⁷.



The Monastery of Sant Pere de Rodes.

Photo: Josep Salvany, 1912.

Source: Biblioteca de Catalunya (Fund Joseph Salvany).

⁷⁷ COSTAS GOBERNA, Fernand Javier & HIDALGO CUÑARRO, J.M. (1997). Los juegos de tablero en Galicia. Aproximació a los juegos sobre tablero en piedra desde la Antigüedad clásica al Medievo. Vigo.

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The Monastery of Sant Pere de Rodes
Photo: Courtesy of (copyleft) www.Viajo.org

More authors wrote about these two alquerque-12 boards⁷⁸. Unfortunately, I do not have any photo of these two alquerque-12 drawings, so that I have to limit myself to a drawing. The first historical story about this place is found in the year 878 in a provision of the stuttering King Ludwig II, where the place is called to be a monastic cell subsidiary of Sant Esteve of Banyoles. In 947, the place gained independence and its first abbot was Hildesind (947-991). Thereafter began the creation of a great monastery, which was consecrated in 1022.

⁷⁸ BELTRAN DE HEREDÍA BERCERO, Julia & MIRÓ I ALAIX, Núria (2000). Jugar a la Barcelona dels segles XVI-XVIII: objectes de joc y joquines trobats a les excavacions de la ciutat, pp. 213-216.

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**30.-The drawing of Alquerque-12 holes in the church of
San Martin d'Empurias at Gerona.**



Alquerque-12 holes in the church of San Martin d'Empurias
Photo: Courtesy of © Jaume Bernardes

Here, we see a picture of probably 32 holes, with a great hole in the centre. However, some of the holes are failing. Therefore, it is difficult to say if we here have the ancient alquerque-12 game played on holes. The holes are found on a foundation stone of the bench -outside the church- that is attached to one side of the main entrance.

Some authors let us know that people played on the alquerque-12 board a game of cinc en ratlla. This is nothing else than a variation of "tres en ratlla" (three men's morris). Instead of three on a line, we now have five pieces on a line. However, I believe more in an alquerque-12 game, in this case played on a board with holes. It is clear that still is not said the latest word about the precise playing of this game.

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The church of Sant Martin d'Empuries
Photo: Courtesy of © Enrique Íñiguez Rodríguez (Qoan)⁷⁹

⁷⁹ Este archivo se encuentra bajo la licencia Creative Commons Genérica de Atribución/Compartir-Igual 3.0

PROVINCE OF GUADALAJARA



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31.-The drawing of Alquerque-12 in the Roman Hermitage Santa Catalina de Alejandría of Hinojosa (Guadalajara).

Thanks to the doctoral dissertation⁸⁰ of Dr. José Arturo Salgado, who is working in the Department of Art History at the University of Castilla-La Mancha, we know now something more about the drawing of this alquerque-12 game.



**Alquerque-12 in the Roman Hermitage Santa Catalina
Photo: Dr. José Arturo Salgado Pantoja**

The photograph accompanying this review corresponds to part of the original stone foundation of the arcaded gallery of the

⁸⁰ SALGADO PANTOJA, José Arturo (2011). El pórtico románico en tierras de Castilla. Tesis doctoral en la Universidad de Castilla-La Mancha. Departamento de historia del Arte, p. 201.

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Romanesque chapel of Santa Catalina de Alejandría (XII century) near to Hinojosa in the city council of Tartanedo (Guadalajara). On the bottom of the photo, we can see, with some difficulties, a game board that matches the type of alquerque-12.

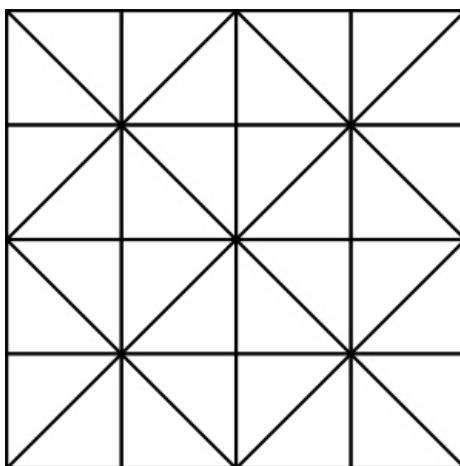


Roman Hermitage Santa Catalina of Hinojosa
Photo: © Courtesy of Rabiespierre (www.flickr.com)

The Roman Hermitage Santa Catalina of Hinojosa, located in the northwest corner of the province, is situated 27 kilometers from Molina de Aragón and 137 from Guadalajara. When removing the masonry that blinded the vain came to light in the basements of two bays of the arcade: four medieval game boards medieval: in the third arc, an alquerque-12 and a curious game with thirteen incisions in the form of holes, perhaps related to the mancala. Further on in the fourth arc appeared a half deleted alquerque-9 and in the sixth arc there appeared another alquerque-12.

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32.-The drawing of Alquerque-12 in the Church of San Andrés at Romanillos de Atienza (Guadalajara)



Thanks to the doctoral dissertation José Arturo Salgado Pantoja, we now know that the Church of San Andrés situated at Romanillos de Atienza also has an alquerque-12 drawing.

Some years ago, during the work of cleaning of the archery appeared in the basement of the opening on the left side of the main entrance, a worn alquerque twelve⁸¹.

Romanillos's population is on the edge of the Sierra de Pela and Altos de Barahona, natural boundary between the provinces of Soria and Guadalajara. It is located 12 kilometers

⁸¹ SALGADO PANTOJA, José Arturo (2011). El pórtico románico en tierras de Castilla. Tesis doctoral en la Universidad de Castilla-La Mancha. Departamento de historia del Arte, p. 220.

FERNÁNDEZ MARTÍNEZ, A. B. (2009). "Romanillos de Atienza", en *Enciclopedia del Románico en Castilla-La Mancha: Guadalajara*, II, pp. 713-717.

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north of Atienza, 43 northwest of Sigüenza and 97 to the north of Guadalajara. The parish church of San Andrés is located at the North of the town, next to the road that leads to Banuelos. It preserves an altered Romanesque portico, the font and main entrance.



Church “San Andrés” at Romanillos de Atienza
Photo: Courtesy (c) of Alberto Rodríguez

The Church San Andrés (St. Andrew's Church) was built in the early thirteenth century, forming part of the overall rural Romanesque churches the building was a single nave, with a porch that led to the entrance and a semicircular apse. In the sixteenth and seventeenth centuries, many reforms had to be made, maintaining in the original church only the main porch and doorway, relocating them in a wall ahead of it.

PROVINCE OF JAEN



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**33.-The drawing of Alquerque-12 at Baños de la Encina
(Jaén).**

Thanks to the generous collaboration of the Archaeologist, Mr. José María Cantarero Quesada, we have a description of another alquerque-12 game in the province Jaén. This is a small drawing with approximate proportions of 40 cm wide and 20 cm high. The top is carved on a salmon pink ashlar sandstone from local quarries, showing a significant wear surface. By wear, it can be clearly seen that it is a reused ashlar.



**The drawing of Alquerque-12 at Baños de la Encina
Photo: Courtesy of © José María Cantarero Quesada**

In this place, they still play the game of wolves (derived from alquerque-12). This game is staged on the board of alquerque-

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12, but the rules vary. In the game of alquerque-12, each player has twelve pawns of a different colour. The game of wolves has two major pieces, or wolves and twenty small sheep. This game is described in the beginning of this book.

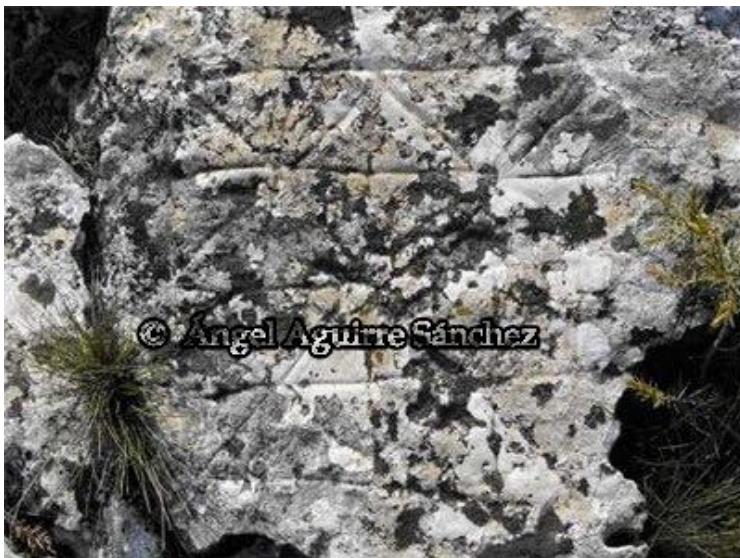


**Ancient house with alquerque drawing at Baños de la Encina
Photo: Courtesy of © José María Cantarero Quesada**

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34.-The discovery of a medieval petroglypt at the Puntal de la Rayuela (Siles, Jaén).

The Archaeologist Mr. Ángel Aguirre Sánchez⁸² detected by chance in August, 2006 a drawing of an alquerque-12 board high in the mountains. The precise place in question was on the top of a steep hill that is called by the people as “La Buitrera”, in the area known as “Puntal de la Rayuela” or “Puntal de la Ajedrea”.



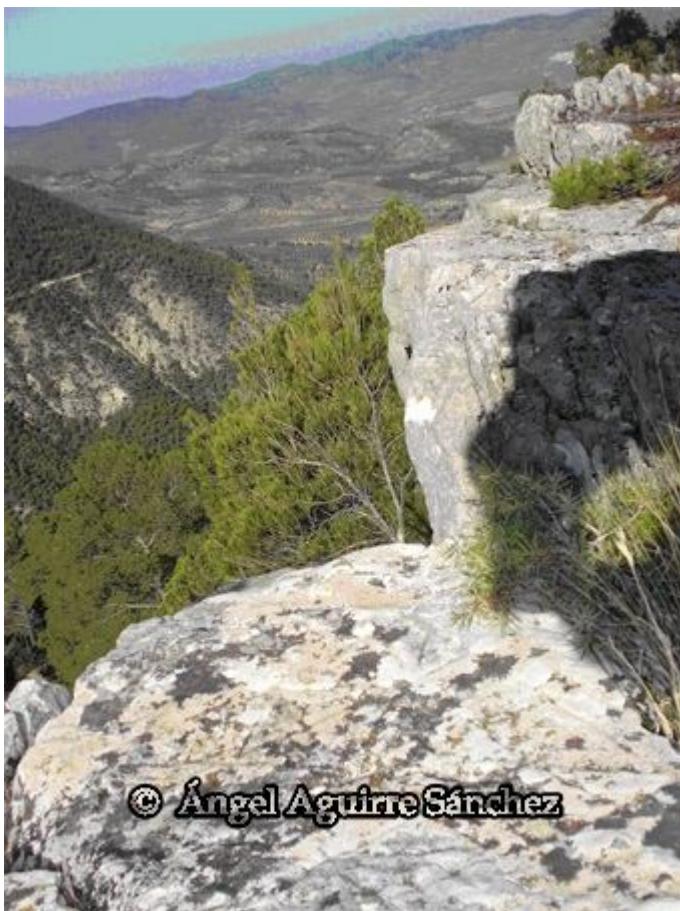
**The Alquerque-12 at the Puntal de la Rayuela
Photo: Courtesy of © Ángel Aguirre Sánchez**

Additional I can report that this drawing is situated a few hundred meters from the river known as “de los Molinos”, that

⁸² AGUIRRE SÁNCHEZ, ÁNGEL (2009). Petroglifo del Puntal de la Rayuela. Siles (Jaén). In: <http://www.scribd.com/doc/36884506/Aguirre>

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is flowing from the Guadalimar river, passing through the municipal area of Siles. The mountain is cut in its west part by an impressive cliff that overlooks, through distantly, to the ancient Islamic site called “Piedra del Agujero”.



© Ángel Aguirre Sánchez

**Place where the Alquerque-12 drawing was discovered.
Photo: Courtesy of © Ángel Aguirre Sánchez**

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It is quite surprising to note that the place is also popularly known as “Puntal de Rayuela” (Strut of Lines) and as “Puntal de la Ajedrea/Puntal de la Ajedrez (Strut of Chess). It is clear that the ancient inhabitants of the area were aware of this drawing of lines, which gave its name to the hill. Therefore, one can say that this is an extraordinary stone carving, which we chronically could ascribe to the Medieval stage, but without specifying whether it was carried out under the domination of these lands by the Arabs (VIII – XIII century), or on the contrary, that it was made after the Christian conquest (XIII century).

If we take into account the relative timing of these engravings in northern Spain, the latter assertion may seem more reasonable. In this regards, we must remember that people from the north of Spain, primarily Basque and Navarre, who came to populate these lands, after the Christian reconquest during the XIII and XIV centuries.

However, the latest words are still not said about the date. In this respect, it is quite strange that we do not find alquerque-12 boards in the former muslim regions of Almería, Granada, Málaga, Córdoba, Cadiz and Huelva. The alquerque-12 game was, in fact, a muslim game? If so, why we do not encounter them in these provinces? On the other hand, archaeologists did find alquerque-12 drawings in Seville. So the matter remains somewhat mysterious.

PROVINCE OF LEON



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35.-The drawing of Alquerque-12 in the Cathedral of Leon.

In January 2012, Juan Carlos Campos Gómez, presented the book “Petroglifos en Maragatería. El enigma de los laberintos del Teleno” (Petroglyphs in Maragatería. The enigma of the labyrinths of Teleno). He was the discoverer of these prehistoric engravings, found in Leon district of La Maragatería. Consequently, he is an expert in petroglyphs⁸³.



Juan Carlos Campos Gómez

⁸³ CAMPOS GÓMEZ, Juan Carlos (2012). Petroglifos en Maragatería. El enigma de los laberintos del Teleno.

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Thanks to the information of Juan Carlos Campos Gómez about the boards drawing in the cathedral of Leon two new drawings of Alquerque-12 can be added to the collection. The first one is centered in the ambulatory area, just behind the main altar, a stone bench beside the grave of Ordoño II (c. 873-924). The alquerque-12 is engraved on a slab, and the size of this board is 39 cm wide and 32 cm long.



**Alquerque-12 inside the Cathedral of Leon.
Photo: Juan Carlos Campos Gómez**

Nine other boards are located in the cloister, in the north, south and west wings. The most complete drawing of these boards is an alquerque-12 game that corresponds to a small square area of about 18 cm. Today we can only partially see the board since part of it is covered by a statue that was placed there on a later date.

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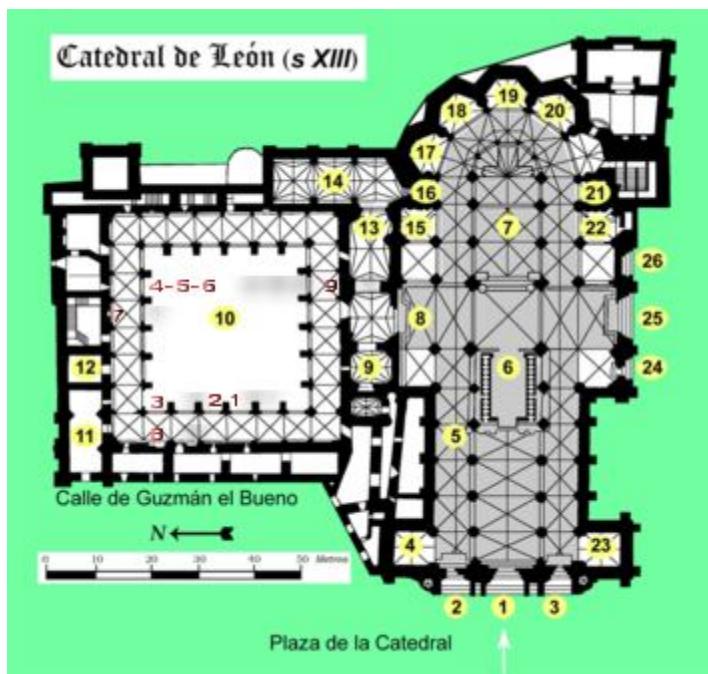


Imagen: Courtesy of © Juan Carlos Campos Gómez
<http://tierradeamacos.blogspot.com>

The first six drawing boards we can see in the exterior part of the galleries, under the arches. The three remainders are in the seats attached to the interior walls.

The first alquerque, number 1 is a presentation of 20 holes that corresponds to four rows of five squares (holes). Near to that we find a similar presentation, but this time with 25 holes, thus corresponding exactly to five rows of five squares, needed to make an alquerque-12 game.

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No 1



No2

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No 3

The alquerque of number 3 corresponds also to the alquerque-12 board, because it has five rows with five squares or holes. Number 4 and 5, too, have five rows and five squares. However, number 6 is smaller. It seems to have like number 1 only four rows of five squares.

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No 4 and 5



No 6

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Number 7 is located under a tomb attached to the North wall.
It also has 25 squares and five rows.



No 7



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Number 8 is also in a seat located under beneath another tomb. The adjacent stones contain several deep holes. Although one of its rows of holes is slightly marked, this game board seem again to have 25 squares.

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Number 9. Finally, Juan Carlos Campos found a beautiful alquerque-12 in a seat of the South wall. A small decapitated statue is placed on half of the board. Here at the foot of the statue we can see the alquerque-12 drawing

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**Alquerque-12 in the cloister of the Cathedral of Leon.
Photo: Juan Carlos Campos**



**Alquerque-12 in the cloister of the Cathedral of Leon.
Photo: Juan Carlos Campos**

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Cathedral of Leon
Photo: Courtesy of (c) Luis Díez

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**36.-The drawing of Alquerque-12 on a reused ashlar in the
facada of the sanctuary Nuestra Señora de Fatima at
Astorga (Leon).**

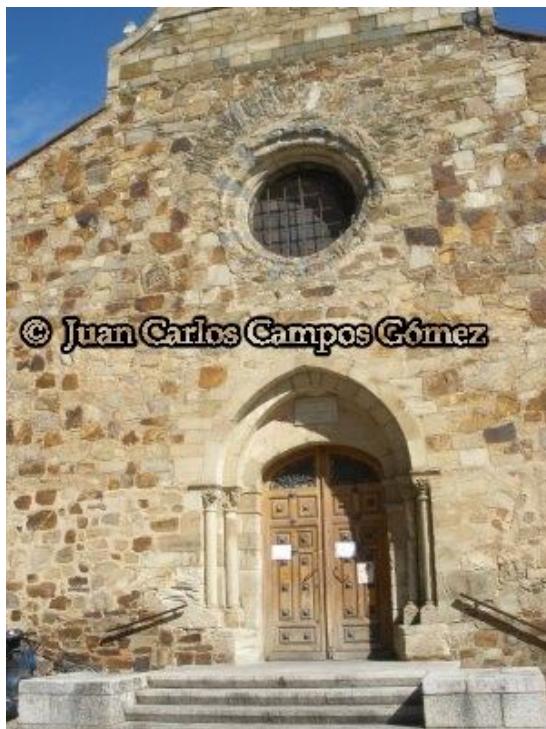
A drawing of an Alquerque-12 board was observed on a reused ashlar on the facade of the sanctuary of Nuestra Señora de Fatima (ancient name San Julian) on the San Julian Place at Astorga, the only area which keeps the Romain remains of the twelfth century or so. Possibly the said stone was reused in the final reconstruction or renovation of the facade, which can be documented by the eighteenth century.



**Alquerque-12 in the facada of the church of San Julián Place at
Astorga**

Photo: Courtesy of © Juan Carlos Campos Gómez

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© Juan Carlos Campos Gómez

**Alquerque-12 in the facada of the church of San Julián Place
Photo: Courtesy of © Juan Carlos Campos Gómez**

This church of a simple view is very close to the wall that surrounds the city. Built in the twelfth century, worked as a parish of St. Julian until 1832, when he joined the San Bartolome. In the mid-twentieth century, the church was restored and changed her name by "Nuestra Señora de Fátima" (Our Lady of Fatima). Inside, most of the original structures that were in possession of the church have been preserved. His sculptural style, of a marked decoration, was related to the now disappeared Romanesque Cathedral of Astorga.

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37.-The drawing of Alquerque-12 in the monastery of Carracedo (Carracedelo, León)

Thanks to the medieval expert Rafael Alarcon Herrera, an alquerque-12 drawing, was located in the extraordinary assembly of the monastery of Santa Maria de Carracedo (Carracedelo), situated at the beautiful town Carracedelo in the province of Leon⁸⁴.



**Alquerque-12 drawing in the monastery of Carracedo
Photo: Courtesy of © Juan Manuel Hidalgo Cuñarro**

The board, in question, is at the base of a column that was part of the early medieval church near the door that rises to the current belfry. The Carracero's monastery was founded around 990 by Bermudo II, king of Leon and Galicia, with the primary goal of providing shelter to monks fleeing the raids

⁸⁴ **BALBOA DE PAZ, José Antonio** (2005) El monasterio de Carracedo. Lleó: Diputación de León.

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and conquests of the Muslim supremacy Al-Mansur in Leon lands.



Monastery of Carracedo (Carracedelo, León)
Photo: Courtesy (c) of Monestirs Puntcat

The Monastery of Saint Mary of Carracedo or the Monastery of Santa María de Carracedo is an inactive abbey and palace complex, now in semi-restored. It lies near the Way of Santiago in Northern Spain. In 1138, the Infanta Sancha, sister of Alfonso VII of León and Castile helped rebuild a monastery on the site, calling on Neighboring monks from the Monastery of Santa María de Valverde near Corullón, to help her. The burgeoning monastery gained fame, and control of lands and Also housed a royal palace. In 1203, the monastic order switched to the Cistercian order, Affiliated With The Cîteaux, Also calling itself the Monastery of Santa María de Carracedo. Undergoing Further depredations During the Napoleonic Wars, the abbey was closed in 1835.

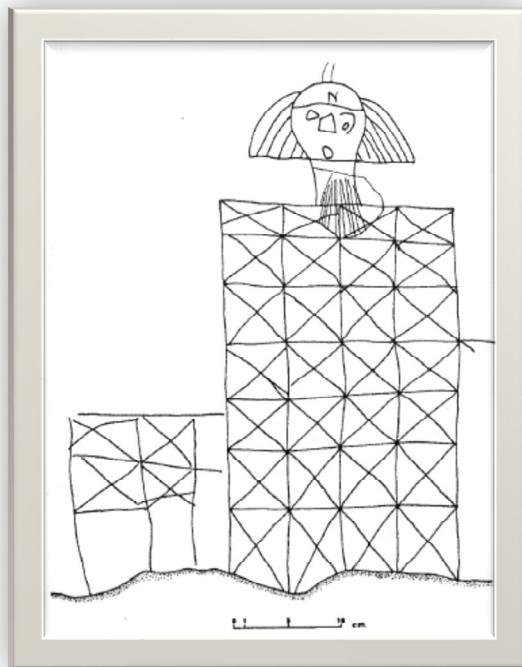
PROVINCE OF LÉRIDA



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38.-The alquerque-12 drawing in the castle of Oroners, in the province of Lérida.

Bertrán⁸⁵ y Fité describe the drawing of an isolated figure with near to it an alquerque-12 drawing. Probably it had here nothing to do with the game, but it is a demonstration that people also in Lérida were aware of this type of drawing.



Vertical drawing of an isolated figure in the Castle of Oroners

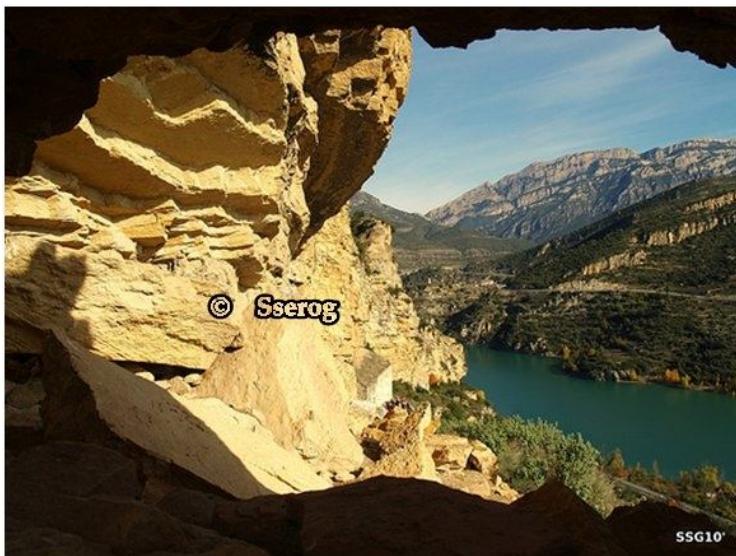
⁸⁵ BERTRÁN I ROIGÉ, P. & FITÉ I LLEVOT, F. (1984-85). Primera aproximació a la ceràmica grisa i als "graffiti" del Castell d'Oroners (Àger, Lleida). En: Arte Mediaevalia, 5-6, pp. 387-418. Citation on p. 416.

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Castell de Oroners.

Oroners Castle would be conquered by Arnau Mir de Tost in 1034 and finally reconquered from the Saracens in 1048. In 1129 Guerau Ponç de Cabrera gave it to the abbot d'Ager. In 1831, Oroners belonged to the family of Sobies de Boatella. The castle is situated on top of a cave. Between the two buildings are the totally ruined rests of the medieval village houses, and above the castle there are more remains of these houses.

Two preserved rooms of the castle are still standing. The drawings on the wall of the dancers are quite surprising. The researchers believe that the many graffiti of Orones should be located in the early fourteenth century, when the memory of the fighting and noble rebellion in the county of Urgel.



**View from the Castle of Oroners
Photo: Courtesy of (c) of Sserog**

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PROVINCE OF LUGO



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39.-The alquerque-12 drawing in the church Santa María de Ferreira de Pallares at Guntín, in the province of Lugo.

According to information obtained from the archaeologist Fernando Javier Costas Goberna, the archaeologist Cristina Varela Cadahía discovered a painted alquerque-12 design in the church Santa María de Ferreira Ferreria de Palleres.



**The painted design of Alquerque-12
Photo: Fernando Javier Costa Goberna**

This church or monastery is very old. The first news of the monastery appears in a letter of donation that gives Dona Elvira, wife of Count Ero Fernandez⁸⁶, in the year 898. The donations are one third of her own assets and half of that one

⁸⁶ SALAZAR Y ACHA, Jaime de (1989). Los descendientes del conde Ero Fernández, fundador de Monasterio de Santa María de Ferreira de Pallares". En: *El Museo de Pontevedra* (43): pp. 67-86.

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of her husband leaving the rest to the poor and moreover granting freedom to several servants.



Monastery de Santa María de Ferreira de Pallares
Photo: courtesy of © Vdbann

We know that the monks who founded the monastery in the period of 10000 (the year 964) were Benedictines, due to El Tumbo of Lorenzana⁸⁷. From this Monastery, there do not anymore exist Tumbos (books) that could provide missing documents or chronicles, in which the illustrated persons of the seventeenth and eighteenth centuries could express their opinions or knowledge on the origin and development of the monastic institution⁸⁸.

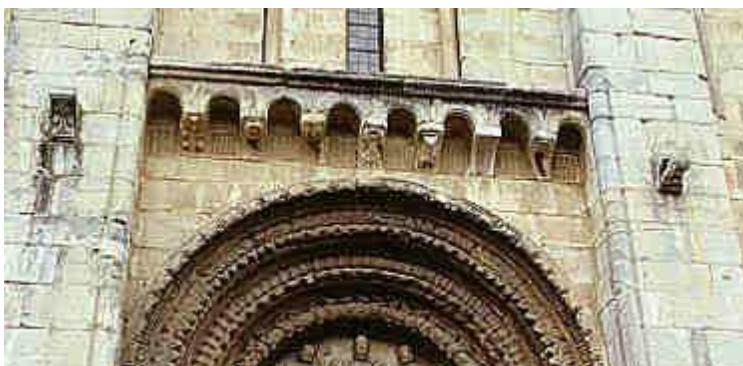
⁸⁷ CODICES,L. "1044".

⁸⁸ REY CAIÑA, José Ángel (1992). Abadologio del Monasterio de Santa María de Ferreira de Pallares. En: Boletín do Museo Provincial de Lugo, Number 5, pp 55-90.

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40.-The drawing of Alquerque-12 de San Juan de Portomarin (Lugo)

In the case of of Portomarin, the alquerques are neither on the porch or the floor, but between the corbels, which subtracts any possibility of entertaining. It is necessary to examine well if these alquerques are decorative or have just a symbolic meaning (Templars, Camino de Santiago, mystical symbols, Jerusalem terrestrial, etc.).



Portada de San Juan de Portomarín
Photo: www.celtiberia.net

In such a case, we are dealing with the glyptography, viz. the science that deals with the study of the signs that people left on the stones⁸⁹. We recognize this feature in the church of Fuentidueña, in the province Segovia, being a notable

⁸⁹ ALARCÓN HERRERA, R. (1985). Los tableros de juego como signos lapidarios. Un ensayo de simbología. In: Actes du IV Colloque International de Glyptographie. Cabrai, 14-16 septembre 1984, pp. 131-147.

TORRE MARTÍN-ROMO, Rodrigo de la (1985). Pervivencia, simbolismo y función de los signos lapidarios. Notas de los tableros cuadrados. In: Actes du IV Colloque International de Glyptographie. Cabrai, 14-16 septembre 1984, pp. 299-321.

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cryptographic guide. Rodrigo de la Torre Martín-Romo observes the following⁹⁰ with regards to Fuentidueña:

Small graffito realized just above the fourfold fold shaft of the Eastern column of the arches. The arches are resting on a ledge. It cannot be a game board as it is drawn on a vertical surface and of a remarkably small size. Nevertheless we know many figures identical to this one, which are boards or checker boards, and are found in abundance in medieval cloisters and galleries⁹¹.

Rodrigo de la Torre referred to some figures from the album of the notes of the architect Villard de Honnecourt (XIII century) drawn on a grid remarkably similar to the board of “five in a row”.

All this information might think us that the alquerques treated are nothing else than alquerque-12. But is this true? Why all the authors talk about alquerques in their studies, books and publications in the internet, and why do they not specify correctly if they are referring to alquerque-12, alquerque-9 or alquerque-3 drawings. This is all terribly confusing, and hopefully in future archeologist can specify exactly which alquerque design are meant.

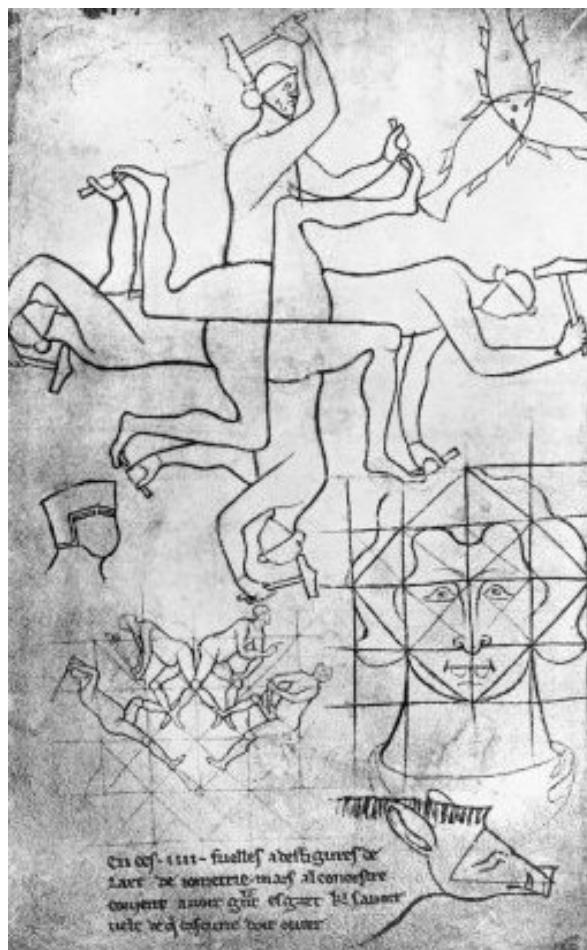
The reader will have to forgive us that we in this case cannot accept an Alquerque-12 board. Nevertheless, here we mention the place of San Juan Portomarin because it will so be clear to the reader that the alquerque boards should be better indicated.

⁹⁰ TORRE MARTÍN-ROMO, Rodrigo de la(1985). Tradición de algunos juegos de fichas en los signos lapidarios (1). In: Revista de Folklore, Tomo 05^a, número 49, pp. 3-9.

TORRE MARTÍN-ROMO, Rodrigo de la (1985). Juegos de fichas en los signos lapidarios, nuevas interpretaciones. In: Revista de Folklore, número 57, pp. 96-103.

⁹¹ Rodrigo de la Torre Martín-Romo mentions that he has seen nice examples of the alquerque drawing in Coruña del Conde, in the ruins of the monastery of San Pedro de Arlanza and San Esteban de Gormaz. According to him these are not the most important regions for these boards.

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Bottom left you will see a checkerboard that is similar to Philippines draughts and on the right site you see a drawing similar to an alquerque-12 drawing.
(Villard de Honnecourt (XIII century)

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PROVINCE OF MURCIA



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41.-The drawing of Alquerque-12 on a stone in the old Muslim town Siyasa (Cieza) of the province Murcia.

Looking always for the alquerque-12 drawing during my excursions in ancient muslim regions, I made in 2001 a visit to the Siyasa Museum at Cieza and found in the showcase two stones that draw my attention. One plaster stone had the appearance of Alquerque-12 and another one of Alquerque-3. The quality of the two drawings is in a bad state.

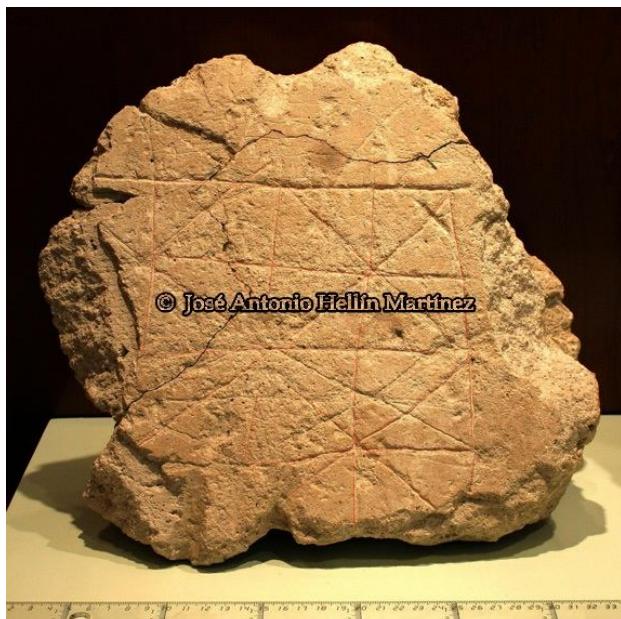


Alquerque-12 on a plaster stone at Syasa (Cieza)
Photo: Courtesy of © José Antonio Hellín Martínez

The village of Siyasa was abandoned by its inhabitants before 1273, so that the stone should be before that period. With this discovery, one can say that this stone belongs now to one of the oldest reference to the Alquerque-12 stones in Spain. The plaster stone of the alquerque-12 is 30,9 cm long and 30,6 cm

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width. The thickness of the stone is 10,5 cm. The date is stipulated on the last third period of the XIII century.



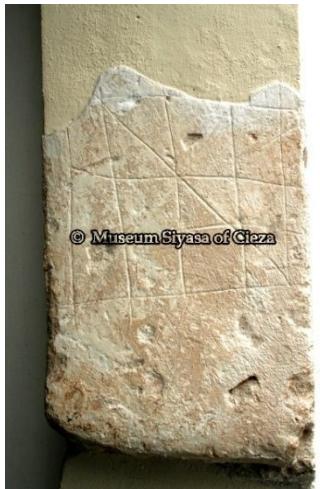
Alquerque-12, (partially) on a plaster stone at Syasa (Cieza)
Photo: Courtesy of © José Antonio Hellín Martínez

This plaster stone of the alquerque-12, found on the wall, is 20,9 cm long and 21,0 cm width. According to my knowledge the two plaster stones in the Museum of Cieza, corresponding to the ancient Muslim town Siyasa, are nothing else than two drawings of the alquerque-12 game. One drawing is complete, and the other one cannot be shown entirely as the stone is broken⁹².

⁹² The best information you will find in:

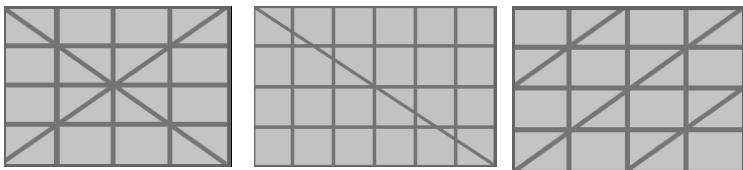
SALMERÓN JUAN, Joaquín (2011). El origen de los juegos en Cieza desde la Prehistoria hasta el siglo XIII. En: Revista C.E.H. Fray Pasqual Salmerón, pp. 32-37

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This board is a part of a horseshoe arch (late XII century until about 1266) house # 6 of Siyâsa.

Photo: Courtesy of (c) Museum Siyasa of Cieza



We hereto reflect three similar boards found in Tenerife island, but this board of Siyasa is not the same. Apparently there is failing one diagonal. The board with two diagonals corresponds to a game that was known in Mexico as the Coyote & Chickens⁹³.

⁹³ PARLETT, David (1999). The Oxford History of Board Games, Oxford University Press, p. 187.

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**Alquerque-12 on a stone in the old Musulman town Syasa Photo:
Photo: Courtesy of © Juan Buitrago**

The city of Siyâsa (Cieza, in the province of Murcia, Spain) was completely depopulated, for still unknown reasons, during the second half of 13th century, several decades after the Christian conquest of the former qûra of Tudmir. Excavations carried out in the madîna exposed several rather well preserved habitation areas. The excavations revealed the spatial organization of the house, as well as the elements of rich architectural decoration. House #6 is a good example of the architecture of the city. In its period of maximum splendor in the mid-twelfth century and early thirteenth centuries, the town grew to nearly 787 homes and more than 4,000 inhabitants. Archaeological work in Siyâsa began in 1981. The museum of Siyasa opens its doors in 1992, hosting all archaeological finds found in the town of Cieza (Murcia) since 1981.

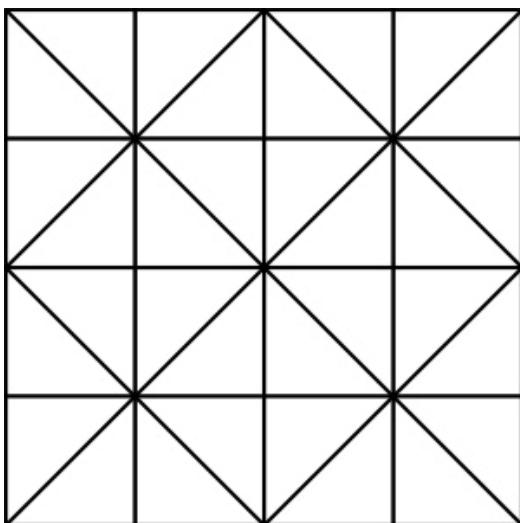
PROVINCE OF NAVARRA



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**42.-The drawing of an Alquerque-12 in the church of
Santa María de Eunate (Navarra)**

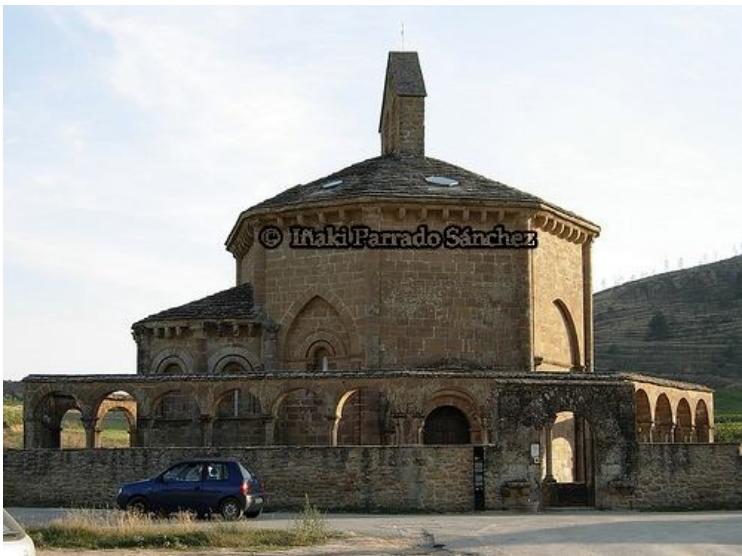
I have learned from an article of José Alberto de Quintana de León⁹⁴ that there are similar symbols in the churches of [Santa María de] Eunate (Navarra), San Bartolomé de Río Lobos, San Juan de Duero, San Miguel de Estella (Navarra), San Juan de Aberín (Navarra) and San Vicentejo. They all involved with the esoteric secrets from the inner Circle of the Knights Templar? However, this fact is still not particularly clear to us because there are not sufficient proofs for that, but it should not be forgotten.



⁹⁴ QUINTANA DE LEÓN, José Alberto (2009). Cuando las piedras hablan II: San Vicentejo. In: www.amigosdelromanico.org. This article was written in May 2009, but the research was already done in the year 2007. This article also was published in the Revista Milenarios N11 of 24th September, 2009.

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There is another coincidence; there are two vertical alquerque-12 drawings in the church of San Bartolomé de Río Lobos and one alquerque-12 in the church of San Vicentejo. Moreover, there was a private message to me in an email from José Alberto de Quintana de León in July 2011. In this email, he was confirming the fact that he personally had seen in these churches the drawings of Alquerque-12 but that he did not take any photo for whatever reason it might be. This strengthens my belief that it is necessary to include these three churches in this book, too. However, it remains a doubtful case that has to be cleared up in the future.

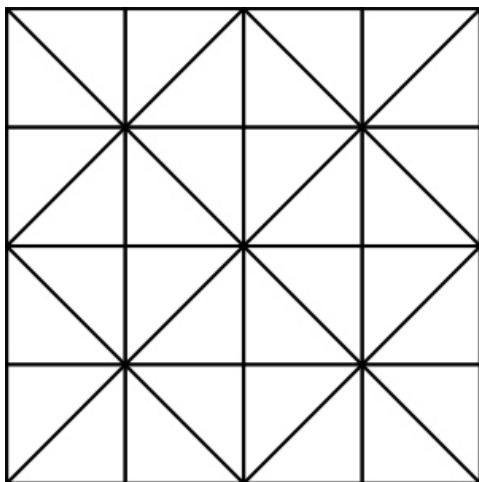


**The church Santa María de Eunate
Photo: Courtesy of © Iñaki Parrado Sánchez**

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43.-The drawing of an Alquerque-12 in the church of San Miguel de Estella (Navarra)

Such as stated before, I have learned from an article of José Alberto de Quintana de León⁹⁵ that there are similar symbols in many churches. The churches are [Santa María de] Eunate (Navarra), San Bartolomé de Río Lobos, San Juan de Duero, San Miguel de Estella (Navarra), San Juan de Aberín (Navarra) and San Vicentejo. The question is now to find out if they all involved with the esoteric secrets from the inner Circle of the Knights Templar. Consequently, this case still has to be cleared up with further investigations.



⁹⁵ QUINTANA DE LEÓN, José Alberto (2009). Cuando las piedras hablan II: San Vicentejo. In: www.amigosdelromanico.org. This article was written in May 2009, but the research was already done in the year 2007. This article also was published in the Revista Milenarios N11 of 24th September, 2009.

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There is another chance; there are two vertical alquerque-12 drawings in the church of San Bartolomé de Río Lobos and one alquerque-12 in the church of San Vicentejo. The more, seeing that José Alberto de Quintana de León in July 2011 confirmed me the fact that he personally had seen in these churches the drawings of Alquerque-12. However, he did not make any photo for whatever reason it might be. This strengthens my guess that it is necessary to include also the church of San Miguel de Estella in this book. However, it remains a controversial case that has to be cleared up in the future.

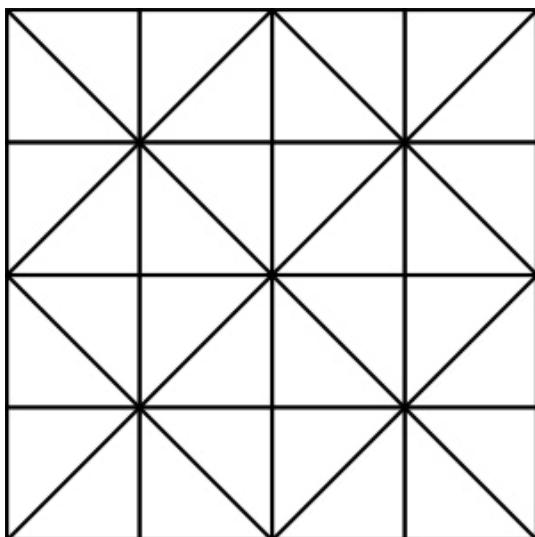


**The church of San Miguel de Estella
Photo: Courtesy of © Álvaro Fontanedo**

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44.-The drawing of an Alquerque-12 in the church of San Juan Bautista de Aberín (Navarra)

Also in this case, I had learned from an article of José Alberto de Quintana de León⁹⁶ that there are similar symbols in many churches. The churches are [Santa María de] Eunate (Navarra), San Bartolomé de Río Lobos, San Juan de Duero, San Miguel de Estella (Navarra), San Juan de Aberín (Navarra) and San Vicentejo. The question is now to find out if they all involved with the esoteric secrets from the inner Circle of the Knights Templar. Consequently, this case still has to be further investigated.



⁹⁶ QUINTANA DE LEÓN, José Alberto (2009). Cuando las piedras hablan II: San Vicentejo. In: www.amigosdelromanico.org. This article was written in May 2009, but the research was already done in the year 2007. This article also was published in the Revista Milenarios N11 of 24th September, 2009.

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There are two vertical alquerque-12 drawings in the church of San Bartolomé de Río Lobos and one alquerque-12 in the church of San Vicentejo. This is a remarkable fact. Also in this case I cannot forget that there was a private message with José Alberto de Quintana de León in July 2011. Then he confirmed the fact that he personally had seen in these churches the drawings of Alquerque-12. However, he did not make any photo for whatever reason it might be. This only strengthens my belief that it is necessary to include also the church of San Juan de Aberín in this book. Nevertheless, we have to be quite secure of this statement, and for this reason more research is needed.



**The church of San Juan Bautista de Aberín
Photo: Courtesy of © Galería de Migacg**

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45.-The drawing of an Alquerque-12 board on the gallery of the church San Esteban at Eusa (Navarra).



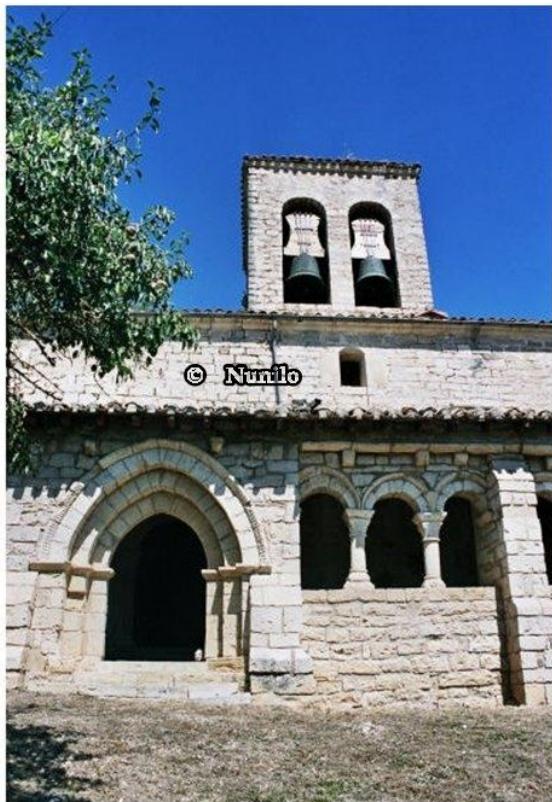
Photo: Courtesy of © Nunilo⁹⁷

In the Romanic church of San Esteban de Eusa (probably from the end of the XII century), we find, engraved in blocks of the portico, three game boards. One of them, located in the arch closest to the porch of the church, is an impressive nine men's Morris board. The second is located extremely close to the first and is nearly identical to it, but its conservation status is

⁹⁷ Con gracias a <http://elpasiego.foroactivo.com/t22-casino-medieval>

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pretty pathetic. Finally, another arcade shows a board of 4 x 4 squares that can serve for a multitude of games, including the alquerque⁹⁸.



Iglesia parroquial de San Esteban, Eusa, Ezcabarte (Navarra)
Photo: Courtesy of © Alberto Villaverde

⁹⁸ ECHEVESTE, José Luis (s.d.) Los tableros de juego en la galería porticada de la iglesia parroquial de san Esteban de Eusa. Without place and date of publication.

PROVINCE OF OURENSE



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46.-The drawing of two Alquerque-12 in the Cathedral of Ourense (Ourense).

In the Catedral⁹⁹ of Ourense, on two different banks, but attached to the end of the wall of the south side, we can find up to five models of playing boards. On the first stone bench, we only have an alquerque-12.



The drawing of Alquerque-12. Alquerque-9 and Ludus Latrunculi in the Cathedral of Ourense.

Photo: Courtesy of © José Manuel Hidalgo Cuñarro.

However, on the second stone bench, we have an alquerque-12, then Ludus Latrunculi followed by alquerque-9 (Nine Men's Morris) and finally, separated from the other games by

⁹⁹ DOMINGO FONGTENLA, Juan (1935). Signos lapidarios de la catedral de Orense. In: Boletín de la Comisión de Monumentos Históricos y Artísticos de Orense. Part X, Setiembre-Octubre, Number 224, pp. 395-406.

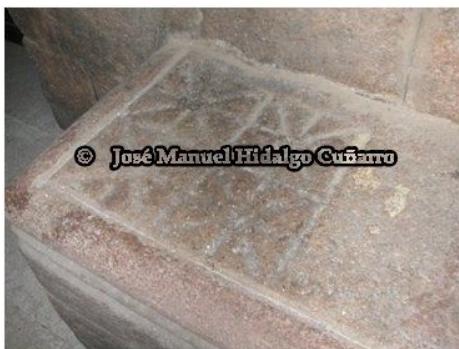
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a column, again a magnificent alquerque-9 board. José Manuel Hidalgo Cuñarro studied this board during his investigations of the alquerque-12 boards in various cathedrals¹⁰⁰.



The drawing of Alquerque-12 in the Cathedral of Ourense.

Photo: Courtesy of © José Manuel Hidalgo Cuñarro.

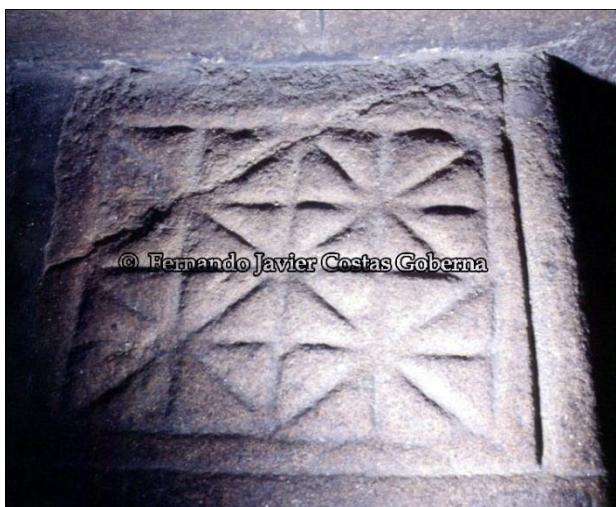


Alquerque-12, another drawing in the same Cathedral.

Photo: Courtesy of © José Manuel Hidalgo Cuñarro.

¹⁰⁰ HIDALGO CUÑARRO, José Manuel (2008). Los juegos de tableros medievales de la catedral de Ourense. In: Porta da Aira, Revista de Historia de Arte Ourensano do Grupo Francisco de Moure, Ourense, N° 12, pp. 107-157.

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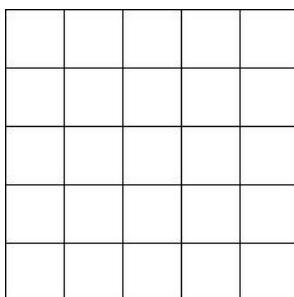
**Alquerque-12, first drawing in the Cathedral
Photo: Courtesy of © Fernando Javier Costas Goberna**



**Alquerque-12, second drawing in the Cathedral
Photo: Courtesy of © Fernando Javier Costas Goberna**

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The Catedral of Ourense was constructed between the years 1160-1188.



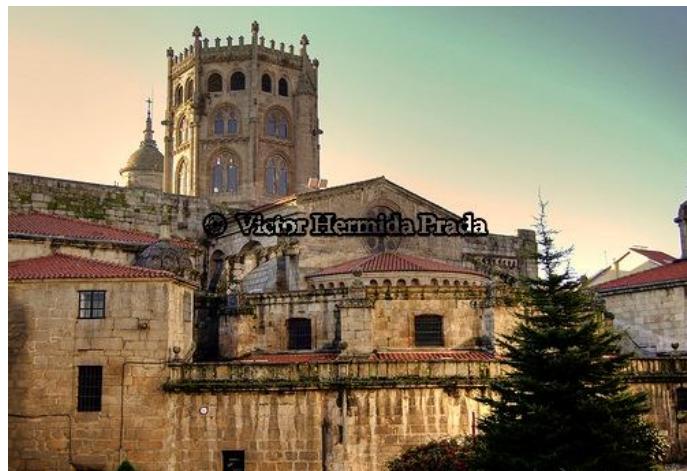
Another type alquerque-12 game board in the Cathedral¹⁰¹



**Alquerque-12, first drawing in the Cathedral
Photo: Courtesy of © Fernando Javier Costas Goberna**

¹⁰¹ COSTAS GOBERNA, Fernando Javier & HIDALGO CUÑARRO, José Manuel (1997). Los juegos de tablero en Galicia, p. 108.

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Cathedral of Orense, dedicated to San Martín
Photo: Courtesy of © Victor Hermida Prada



Cathedral of Orense, dedicated to San Martín
Photo: Courtesy of © J.M. Carballal

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47.-The drawing of Alquerque-12 near to the parish of San Vitorio (San Vitorio da Mezquita) at Allariz (city council Ourense – Ourense).

Thanks to the information by Jesús Pexegueiro Hermida and María del Mar Feijoó the drawing of an alquerque-12 board could be documented.



**Alquerque-12 near to the parish of San Vitorio da Mezquita at
Allariz**

Photo: Courtesy of © Jesús Pexegueiro Hermida

At a granitic elevation, much suffered by quarrying work, archaeologists located an alquerque-12 drawing. The place was about 30 meters away from the parish church in a southeast direction. The size is about 56 cm long and 46 cm wide.

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Alquerque-12 near to the Parish of San Vitorio da Mezquita
Photo: Courtesy of © www.ourense.com



**Alquerque-12 near to the parish of San Vitorio da Mezquita at
Allariz**
Photo: Courtesy of © Jesús Pexegueiro Hermida

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Alquerque-12 near to the Cross of San Vitorio da Mezquita

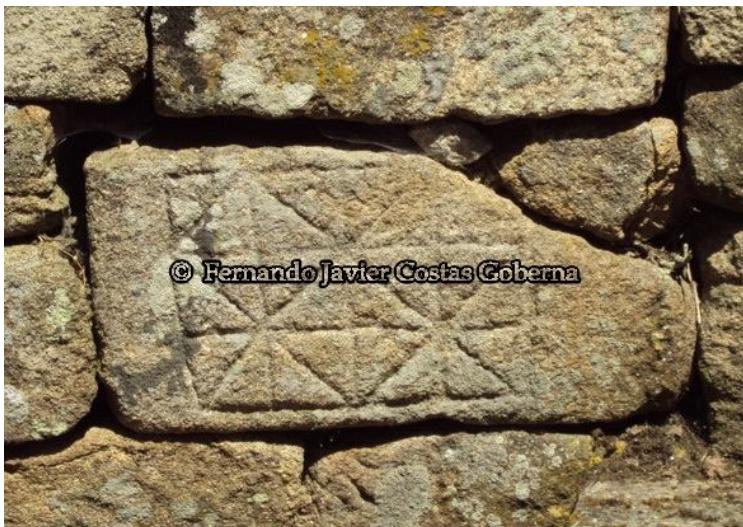
Photo: Courtesy of © www.ourense.com

The Allariz place name dates from the VI century, when Suevs found Vila Alaricci. In the XI century, Alfonso VI orders to build the Castel and the town wall around the village. A hundred years later, Alfonso VII grants to Allariz the famous Charter which turns the town into a Royal Village. Sancho IV names Allariz “Key of the Galician Kingdom”, while an important Jewish colony grew outside the town walls. The participation of Allariz in the Irmandiña war and the foundation of the Hospital are the most important facts in the XV century. Between the XVI and XVII centuries, noblemen build their houses, four stone crosses are placed in the village, and a conflict with Portugal starts because of a succession problem, which continues during the XVIII century. In the same period, a big fire destroys a part of the Convent that is rebuilt afterwards. The XIX century starts with the Napoleonic troops occupation and continues, by middle of the century, with a disentailment which involves the disappearing of the castle and the Zapateira bridge as also the most part of the town wall. In 1900, Allariz lives a prosperity period, becoming to have around 10.000 inhabitants.

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48.-The drawing of Alquerque-12 in the Roman church of Santa Mariña de Aguas Santas (Allariz) of the province Ourense.

We now know that there is an alquerque-12 board engraved on a reused stone of the wall that goes in the southeast-northeast direction. Thus from the north side of the church to the corner of the principal facade of the same chapel of Santo Tomé, that serves as a separation of this place and the parish cemetery behind it. The stone that has the engraving is a reused ashlar of 28 cm wide and 55 cm long. The board itself is 25 cm wide and 35 cm long. Today, we know this information thanks to the generous efforts of the archaeologist Antonio de la Peña Santos and Venancio Rodríguez Caballero, neighbor of Vigo. Both archaeologists made a thorough study of this stone.



**Alquerque-12 in the Roman Church Santa Mariña
Photo: Courtesy of © Fernando Javier Costas Goberna**

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I thank this whole information to a personal communication with the archaeologist Fernando Javier Costas Goberna. This archaeologist is author of various books and articles about the alquerque-12 game and was so kind to send me full information about various alquerque drawings.



Alquerque-12 in the Roman church of Santa Mariña
Courtesy of <http://turismogalicia.blogspot.com>

As to its historical origin of the church, it is usually quite common highlighting the course of its late-Roman origin with high medieval reforms during the Asturian monarchy; fix its medieval connection with Benedictines, Regular Canons of St. Augustine and Templars and already in modern times, highlighting the events produced by usurpations, its royal consideration and its adoption of the ecclesiastical dominion of the bishop.

PROVINCE OF PALENCIA



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49.-The drawing of Alquerque-12 in the Roman church of Santa Cecilia at Aguilar de Campoo (Palencia).

The alquerque-12 board of the church of Santa Cecilia, in Aguilar de Campoo, is documented to be of the XII-XII century. On the photo, we see an alquerque-12 board apparently made on the surface of a large base of the church. The condition of the drawing is pretty good, which exemption of a small part of the board.



**The Alquerque-12 in the Roman church of Santa Cecilia at
Aguilar de Campoo (Palencia).
Courtesy of © www.circuloromanico.com**

The board, in question, is about 20 x 20 cm. Some authors have been too flatly and without clear evidence stating that this game does not exceed the XIII century¹⁰².

¹⁰² COSTAS GOBERNA, F. & HIDALGO CUNARRO, J.M. (1998). Tableros de juego en los petroglifos gallegos: de la antigüedad clásica al Medievo. In: Reflexiones

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**The Alquerque-12 in the Roman church of Santa Cecilia at
Aguilar de Campo (Palencia).
Courtesy of © Pedro Miguel Barriuso.**

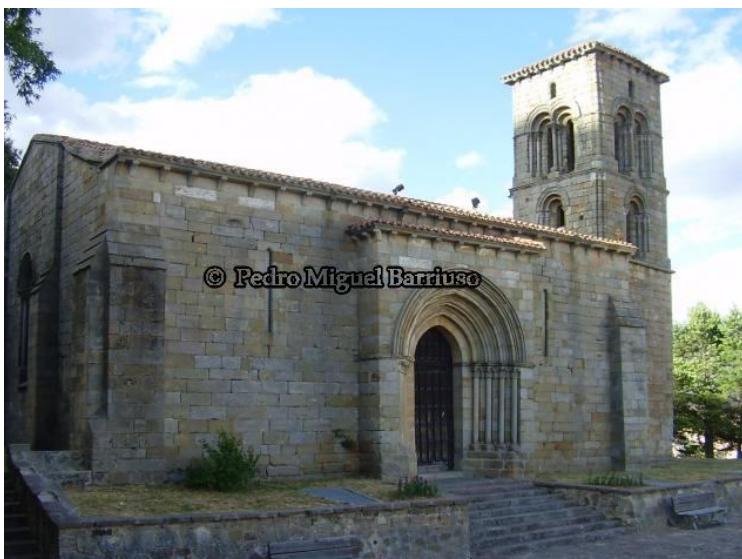
Aguilar de Campo is a town in the province of Palencia, autonomous community of Castile and León, Spain. It is close to the River Pisuerga. In 1255 Alfonso X, the Wise Declared it Realenga Villa (Royal Town). The Castle is on the highest part of the city. The town maintained That privilege until 1332.

Firstly is the Church of Santa Cecilia, Romanesque art paradigm of rural that is situated in a dominant position

sobre el Arte Rupestre Prehistórico en Galicia, pp. 99-127. Cited by **FERNÁNDEZ IBÁÑEZ, Carmelo & LAMALFA DIAZ, Carlos** (2005). Manifestaciones rupestres de época histórica en el entorno de la cabecera del Ebro. In: Munibe (Antropología-Arkeologial) 57, pp. 257-267. Quotation at page 262.

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overlooking the old quarter, on the side of the hill where the ruins of the castle complex of Aguilar's Campoo are to be found. The church highlights the slender Tower of the Church That has three bodies.

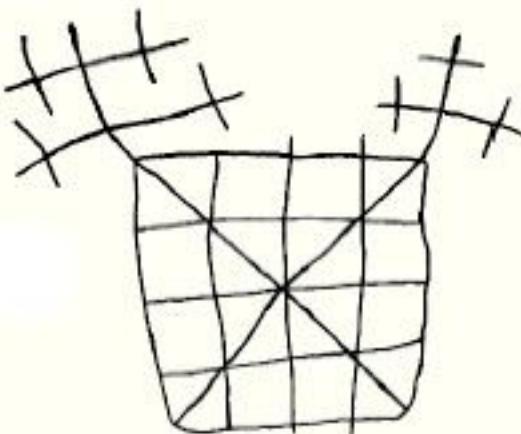


**The Roman church of Santa Cecilia at Aguilar de Campoo.
Courtesy of © Pedro Miguel Barriuso.**

The Tower of the Chapel of Santa Cecilia is an exception among the Romanesque churches in the area. The date of its construction, 1041 appeared on a now-disappeared tombstone. Until the mid-13th century, it was the main church of the early town of Aguilar. The current building can be dated in the closing years of the 12th century, and early 13th century and its construction seems to have been promoted by the Lara family.

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50.-Unknown gameboard, found in the church “Nuestra Señora del Carmen” at Nava de Santullán (Palencia)



A similar board, as that one of Siyasa (Cieza, Murcia), was found in the church of Nuestra Señora del Carmen at Nava de Santullán¹⁰³. Nava de Santullán, now integrated in Santa María de Nava, is a village and hamlet of the province of Palencia (autonomous community of "Castilla y León"). It is now a hamlet of "Barruelo de Santullán".

Santa María de Nava is the name that is known as a tiny town situated northwest to Palencia, the capital of the province, and in the north zone of the valley that digs the river Pisuerga. Santa María is located in the north of Aguilar's prestigious

¹⁰³ FERNÁNDEZ IBÁÑEZ, Carmelo & LAMALFA DIAZ, Carlos (2005). Manifestaciones rupestres de época histórica en el entorno de la cabecera del Ebro. In: Munibe (Antropología-Arqueológico), number 57, pp. 257-267. Citation on p. 263.

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town Campoo, between Salinas de Pisuerga and Barruelo of Santullán.

The small village of Santa María de Nava shares with the rest of the municipality the opportunity to visit the Shrine of "Nuestra Señora del Carmen", where they venerate the image of the Saint of the valley. On reaching the temple, a majestic baroque building surprises the visitors. There also exists an old inn or shelter for pilgrims, who participate on the "Camino de Santiago" through the land of León. This church is also the headquarters of the brotherhood of the same name, founded in the seventeenth century, shortly after Nuestra Señora del Carmen obtained a sinecure of a Papal bull.



**Santuario Nuestra Señora del Carmen
Photo: Courtesy of © Miguel A. Rodríguez Terán**

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51.-The drawing of Alquerque-12 in the church of San Juan Bautista of Moarves de Ojeda (Palencia).

According to Torre Martín, there exists an alquerque-12 drawing outside the church of San Pedro de Moarves¹⁰⁴. People always confuse the church of San Pedro de Moarves de Ojeda with the church of San Juan Bautista of Moarves de Ojeda. It is clear that, in this case, we have to do with the church of San Juan Bautista. Outside this church effectively an alquerque-12 holes drawing can be observed.

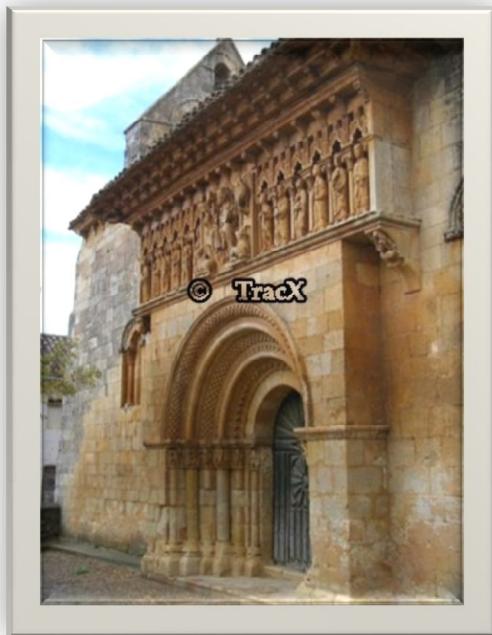


Alquerque-12 holes outside the church of San Juan Bautista
Photo: Courtesy of © Alodia¹⁰⁵

¹⁰⁴ TORRE MARTÍN-ROMO, Rodrigo de la (1985). Pervivencia, simbolismo y función de los signos lapidarios. Notas de los tableros cuadrados. In: Actes du IV Colloque International de Glyptographie. Cabrai, 14-16 septembre 1984, pp. 299-321. Citation on p. 313.

¹⁰⁵ <http://elpasiego.foroactivo.com/t22p45-casino-medieval>

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**The church San Juan Bautista of Moarves de Ojeda
Photo: Courtesy of © TracX (flickr.com)**

Moarves de Ojeda is a small town situated on the route between Herrera and Cervera de Pisuerga, and near to Santa Eufemia of Cozollos. It should not be confused with San Pedro de Moarves that is another town. The village belongs next to San Pedro de Moarves to the town Olmos de Ojeda.

The second confusion is that people consider the church, in question, as a temple dedicated to San Pedro de Moarves. This occurs even in prestigious publications. However, the dedication is to San Juan and as mentioned before we have to visit for that the village of Moarved de Ojeda.

PROVINCE OF PONTEVEDRA



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**52.-The drawing of Alquerque-12 in the Cathedral of Tui
(Pontevedra).**

On the north stone bench of the cathedral, and in a bad state of conservation, we can still observe a drawing of Alquerque-12. José Manuel Hidalgo Cuñarro studied this board during his investigations of the alquerque-12 boards in various churches and hermitages¹⁰⁶.



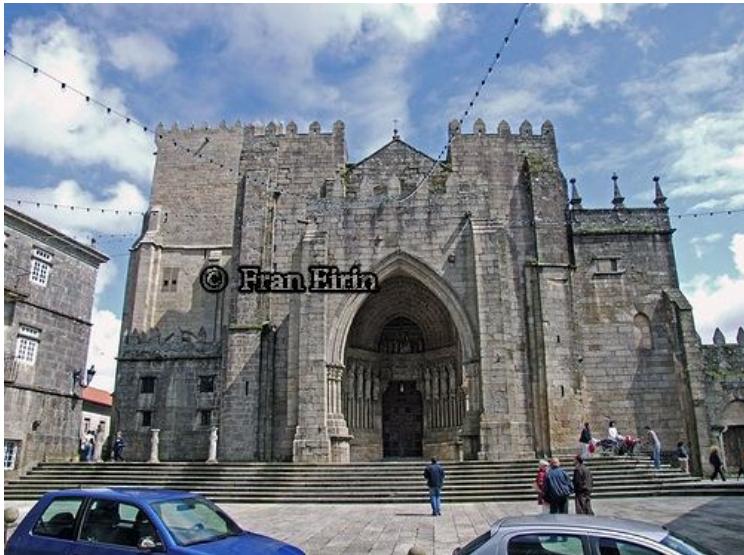
**Alquerque-12 in the Cathedral of Tui.
Photo: Courtesy of © José María Albo Morán - Fernando
Javier Costas Goberna**

The drawing in question is located on a granite block that forms part of a stone wall, or stone bench, in the north side of

¹⁰⁶ HIDALGO CUÑARRO, José Manuel (2007). Los juegos medievales sobre tablero en piedra de la Catedral de Tui (Pontevedra). In: Castellum Tyde, Revista del Instituto de Estudios Tudenses, Tui, Pontevedra, N° 1, pp.41-62.

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the Cathedral¹⁰⁷. Tui Cathedral¹⁰⁸ was consecrated in 1225 A.D. during the monarchy of King Alfonso IX, but construction work started over a century earlier.



The Cathedral Santa María of Tui.
Photo: Courtesy of © Fran Eirin

It is quite interesting to see that the Tuy Catedral still has a document in its archive¹⁰⁹, drawn up some time between 1120 and 1131.

¹⁰⁷ **IGLESIAS ALMEIDE LA, Ernesto** (1977). Signos lapidarios en la catedral de Tuy siglos XII y XIII. Tuy Museo Histórico y Archivo diocesano. La Guardia, 1977, pp. 137.

¹⁰⁸ **COLLINS, W.W.** (1909). Cathedral cities of Spain.

¹⁰⁹ **BARTON, Simon** (2002). The Aristocracy in Twelfth-Century León and Castile, p. 190.

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**53.-The drawing of Alquerque-12 on the Mount Lobería
(Vilanova de Arousa, Pontedra).**

A well documented fortress was found on the Mount Lobería, (Lobeira) and its archaeological existence is evident, due to the medieval pottery, tiles and pieces of metal that belong to this historical epoch. Four game boards can be seen on several rocks scattered along the upper part of the ancient walled. Among them in a particularly bad state we can find a drawing of an alquerque-12 board. The size of this board is 43 cm on each side.



Alquerque-12 en el Monte Loberia

**Photo: Courtesy of © José María Albo Morán - Fernando Javier
Costas Goberno**

With regards to the castle, the first news of the building dates back to 964, and it was indicated in a document related to the distribution of the saltworks managed by the monks of the monastery of Cálogo (Vilanova), who were supplying to the Spanish territories that were not dominated by the Arabs.

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Ildaura, Countess of Salnés may have been the developer of a fortress that changed from owners several times until the period between 1466 and 1469, when the second war of Irmandiña took place that caused significant damage in this construction.



The Mount with the name “Monte Lobeira”.
Photo: Courtesy of © Pavlemadrid

The Castle-Fortress of the Lobeira's Tower is situated in the town of Villagarcía de Arosa. Currently there remains nearly rests of the Castle. The Castle witnessed the struggles between the owners, Raymond of Burgundy and Doña Urraca, who lost it to Arias Perez. Later it was retrieved by Dona Urraca. In 1175, King Ferdinand II of Galicia and León donated the castle-fortress and all its lands to the miter Compostela. In the seventeenth century, it passed to the hands of Mariño Lobeira who later abandoned and demolished it.

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54.-The alquerque-12 drawing in a wall of the street “Rúa Alta” at Pontevedra.

According to information obtained from the archaeologist Fernando Javier Costas Goberna, the archaeologist Elisa Pereira García discovered a painted alquerque-12 drawing in a reused block in the wall of the street known as the “Rúa Alta” in the town Pontevedra.



**The alquerque-12 drawingin the “Rúa Alta”
Photo: Courtesy of © Elisa Pereira García**

In the old part of Pontevedra, there are still names that evoke that old time: Rua Alta, Bitterness, San Martino, Prateria Vella, Formigueira, San Telmo (patron saint of sailors), Pedreira, Laranxo, Customs, Praza da Firewood, Violina and others. In an old book of 1917 (Guía para el turista) the writers recommend that the tourists, either having hobbies to the

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artistic and archaeological matters, either layman in these matters, they should visit the Rua Alta that earlier had the name of Rua das Ovelas. This is a typical and lonely alley, where the arcades with Greek columns alternate with gardens or orchards, separating in this way the houses from each other¹¹⁰



Place near to Rúa Alta in Pontevedra

This street is noteworthy for the many houses that remain as well as from the sixteenth century, as some from the nineteenth. This street should be the Jewish quarter. In those times, the old Church of St. Bartholomew had in its facade a table with the names of Jewish families. The purpose of that was to notify parishioners that no member of the Christian family would marry with ladies of these Jewish families.

¹¹⁰ Without authors (1917). Guía para el turista. Editada por la Asociación de Hoteleros y Fondistas de Galicia, p. 114.

PROVINCE OF LA RIOJA



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55.-The Alquerque-12 drawing on the church of Santa María de la Piscina at Peciña (La Rioja).

In this very old Hermitage we find an alquerque-12 drawing on the wall of the church. The Chapel of "Santa María de la Piscina" is close to the town Peciña, in the province of La Rioja, isolated on a saddle between two hills. It comprises the most complete and best preserved Romanesque construction in La Rioja, having been built in the twelfth century, without significant additional constructions.



**The Alquerque-12 on the church of Santa María de la Piscina at
Peciña (La Rioja)**

Photo: Courtesy of © José Alberto de Quintana de León

The infant Ramiro Sanchez of Navarre, son of Sancho Garcés IV, participated in the First Crusade for the conquest of the Holy Land, attacking Jerusalem for the Probatic Pool. In his

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will, made in Cardeña on November 13, 1110, he made the choice that a chapel ought to be built to venerate the Virgin and the splinter of the Holy Land, accompanied by a symbol of the Kings of Navarre.



The church of Santa María de la Piscina at Peciña (La Rioja)

http://commons.wikimedia.org/wiki/File:Ermita_de_Santa_Mar%C3%A1a_de_La_Piscina_-Photo_BigSus

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

This place was next to the lordship of "Peñacerrada y Montoria", being finished in 1136 and being consecrated on August 1, 1137 by Sancho de Funes, bishop of Calahorra. The name of the place was given in honor of the Probatique Pool of the Temple of Jerusalem¹¹¹.

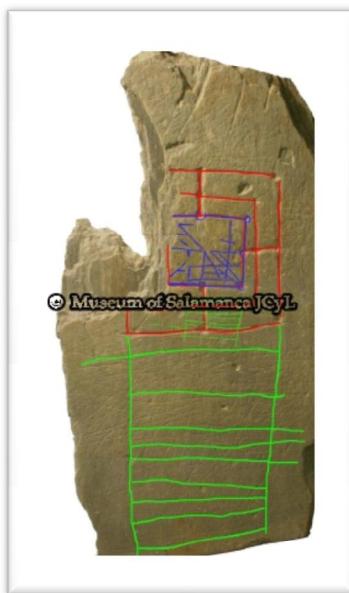
¹¹¹ FERNÁNDEZ DE NAVARRETE, Martín (1986). Epañoles en las cruzadas.

PROVINCE OF SALAMANCA



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**56.-The drawing of Alquerque-12 from "Revilla la Baja",
Navales (Salamanca) preserved in the Museum of
Salamanca.**

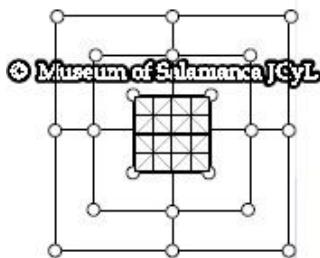


**The Alquerque-12 coming from “Revilla la Baja”
Photo: Courtesy of (c) Museum of Salamanca JCyL**

A doubtful, but possible, alquerque-12 drawing was found inside a drawing of an alquerque-9 board¹¹². Inside the center square, there is inscribed with finer lines and little visible a possible game of "Tic Tac Toe" or alquerque-12. The place "Revilla la Baja" is close to "Revilla la Alta". It is a farm that also existed in the district of Navales bordering with the places "Portillo-Martin Vivente Galiana" and "Alba de Tormes".

¹¹² MORIN DE PABLOS, Jorge (2005). Pizarra en tablero de juego de Revilla la Baja (Navales, Salamanca). Museo de Salamanca. In: En La Pizarra. Los últimos Hispanorromanos de la Meseta. Exposición. Madrid: Instituto de la Lengua. 409 p., pp. 340-341, ill.

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Possible alquerque-12 drawing inside the board
Image: Courtesy of (c) Museum of Salamanca JCyL

Today, it belongs to the municipality of Navales, judicial district of Alba de Tormes, in the province of Salamanca. The environment of the archaeological discovery of this stone corresponds to an Imperial or Visigothic time, although most alquerque's drawings date from early medieval times.

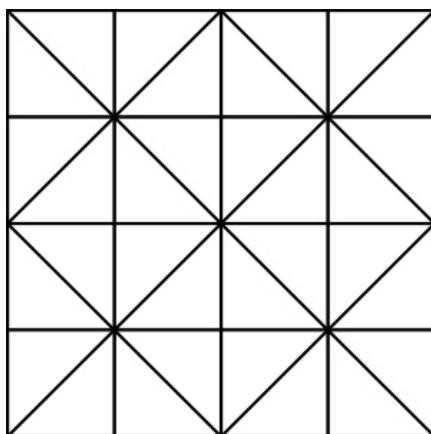


The village Navales
Photo: courtesy (c) Rmelgar (Ricardo Melgar)

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57.-The drawing of Alquerque-12 in the cloister of the old cathedral of Salamanca

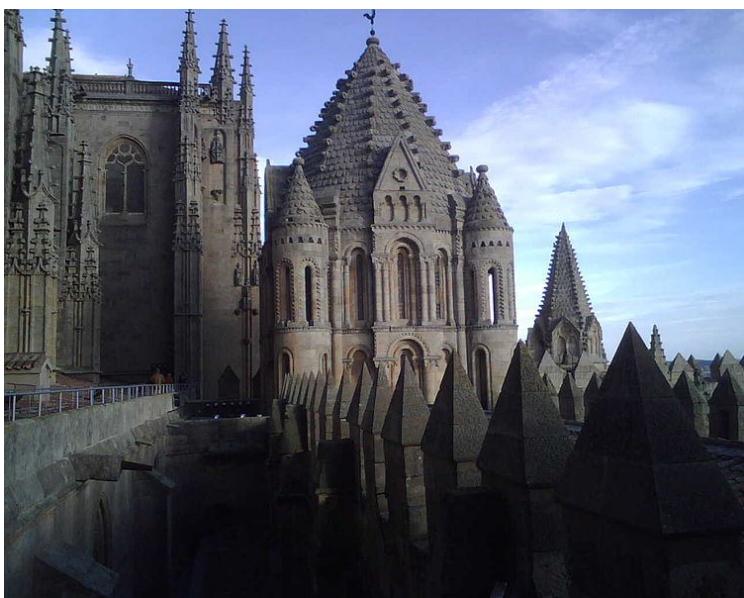
The archaeologist Hortensia Larrén Izquierda observes that there exists an alquerque-12 on the soffit of the arches of the cloister in the old cathedral of Salamanca¹¹³.



Although she send me a lot of photos of alquerque's boards, there was not one among them of the cloister in the old cathedral of Salamanca. Therefore, I must here suffice with a drawing for future researchers. The Old Cathedral (Spanish: Catedral Vieja de Santa María) is one of two cathedrals in Salamanca, Spain, the other being the New Cathedral of Salamanca. It was founded by Bishop Jerome of Périgord, in the 12th century and completed in Romanesque/Gothic style in the 14th century.

¹¹³ Cited by **LARRÉN IZQUIERDO**, Hortensia (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 609.

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The old cathedral of Salamanca

http://commons.wikimedia.org/wiki/File:Cathedral_of_Salamanca_Romanesque.jpg
Photo: Chicadelatele

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

It is dedicated to Santa María de la Sede (Saint Mary of the See). The apse houses a large cycle of 53 tables, 12 of which by the 15th century Italian artist Dello Delli, depicting the life of Jesus and the Virgin Mary. A fresco of the Final Judgement is over them¹¹⁴.

¹¹⁴ BRASAS EGIDO, José Carlos (1992). "Catedral de Salamanca", in *Las Catedrales de Castilla y León*, León: Edilesa.

CASASECA CASASECA, Antonio (2007). *Las Catedrales de Salamanca*. Salamanca: Edilesa.

GÓMEZ GONZÁLEZ, P. J.; VICENTE BAZ, R. (2007). *Guía del Archivo y Biblioteca de la Catedral de Salamanca*. Salamanca: Catedral.

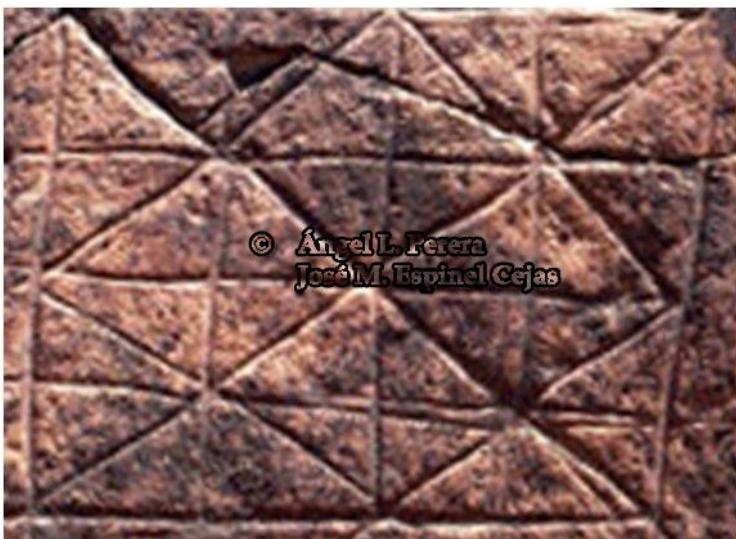
PROVINCE OF SANTA CRUZ DE TENERIFE



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58.-The drawing of Alquerque-12 at the Archaeological Station of Barranco de Araujo, South of Tenerife (Canary Islands).

Also in the Canarian Islands of Spain, we can find various boards of the alquerque-12 drawings according to the authors of a game book¹¹⁵. In this place, they call the game with a general group name, that one of “grabados guanches”.



**Alquerque-12 drawing at Barranco de Araujo
Photo: Courtesy of © Ángel L. Perera and José M. Espinel Cejas**

Mr. José M. Espinel Cejas has been investigating since 1985 on traditional games intelligence. His first book "Juegos Guanches Inéditos. Inscripciones Geométricas en Canarias (1987)" with Professor Francisco García-Talvera was followed

¹¹⁵ ESPINEL CEJAS, José Manuel & GARCÍA-TALAVERA CASAÑAS, Francisco (2009). Juegos guanches inéditos, p. 44.

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by a series of articles on the same subject or related to it. Other articles and research include different games¹¹⁶.



Mr. José M. Espinel Cejas explaining the games
<http://joseespinelcejas.blogspot.com.es/>

¹¹⁶ El Perro y La Dama, dos juegos tradicionales de inteligencia (1994)

- Los juegos tradicionales de inteligencia en Arona (2003)

- Simbolismo Matemático y Astronómico en la cerámica aborigen de Fuerteventura (2003)

- Astronomía y Matemáticas entre los aborígenes de Fuerteventura (2005)

- Estudio Arqueo-Matemático del vaso cerámico 1125 (fondos del Museo Arqueológico de Santa Cruz de Tenerife), encontrada por D. Ramón Castañeyra en 1878. (2006)

- Arqueoastronomía, Matemáticas y Juegos Tradicionales de Inteligencia en la isla de La Palma: ¿herencia de los antiguos benahoenses? (2006)

- Los juegos tradicionales de inteligencia en la isla de Fuerteventura: Dameros de juego, Ábacos y Sistemas de Cálculo Astronómico. (2007).

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In 2011, I put myself in contact with Alfredo Mederos Martín, Profesor Titular de prehistory of the Autonomous University of Madrid. The reason to contact him was with regards to certain drawings about the alquerque-12 game and the fact that he is the author of a great quantity of scientific historical articles. However, immediately the modest professor let me know that this issue corresponded to Raúl E. Melo Dait (1951-2007).



Dr. Alfredo Mederos Martín

Studying the activities of Melo Dait, I only can confirm that professor Mederos was absolutely right because the philanthropic work of this investigator had no limits. To well understand the importance of his work, we have to see his websites¹¹⁷ he had in the past because they are full of ancient drawings on stones. Among them, I have selected the various

¹¹⁷ <http://arqueotencanarias.blogspot.com/>
<http://www.palimpalem.com/1/MELODAIT/>

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drawings that according to my knowledge have to do with the Alquerque-12 game. Having worked Melo Dait as bank employee and obtained his early retirement, he worked some time as illusionist and dedicated all his free time to the study of stone engravings. Thanks to him a lot of engravings that was similar to three men's morris came to light. This is a very fascinating fact since it was not easy to get them from any other source.



Raúl E. Melo Dait

Photo: Courtesy of Eduardo Pedro García Rodríguez

However, various of the drawings of the alquerque-12 he could collect is somewhat doubtful. In some cases, the drawing cannot be shown entirely, as the stone in question is broken, and in other cases the drawings cannot be seen well. Therefore, I think that these drawings need more study and I will not present them here.

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59.-The drawing of Alquerque-12 at Araujo, San Miguel de Abona, South of Tenerife (Canary Islands).

The drawing, that follows now, apparently cannot be seen perfectly. Some lines are thinly drawn, so that it is necessary to observe this drawing better on the spot. Five horizontal lines can be observed, but where we expect five vertical lines we only see three vertical lines.

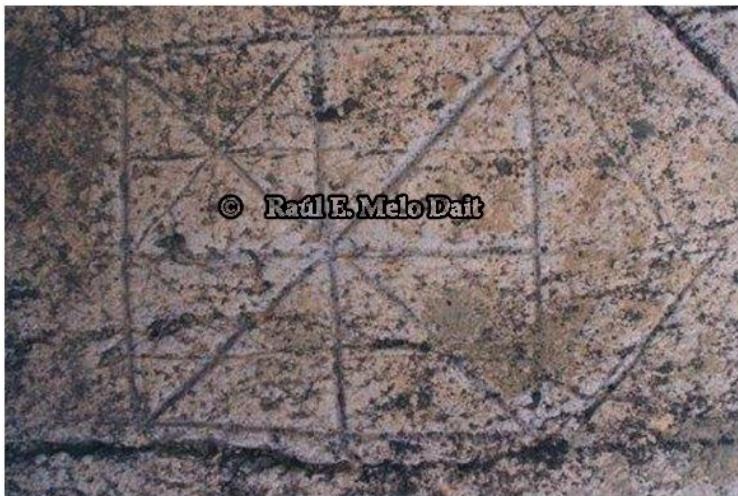
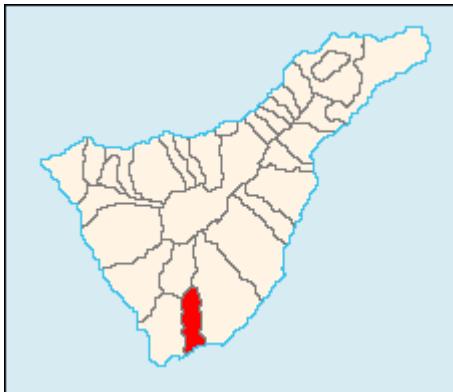


Photo: Raúl E. Melo Dait¹¹⁸

For that reason, I only can consider this board at the moment as a doubtful drawing of the Alquerque-12. An exact place of this drawing is not given, but it is situated in the place known as "Barranco de Araujo" or "Barranco de Arujo".

¹¹⁸ <http://www.palimpalem.com/1/GUANCHES/>

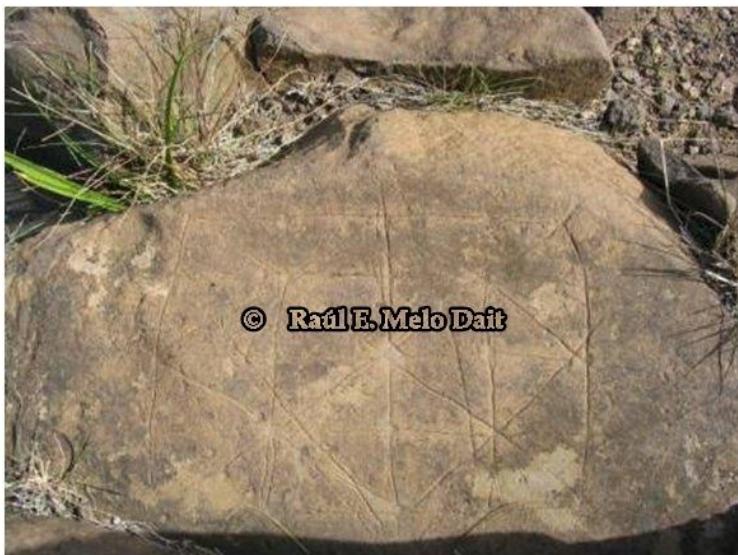
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San Miguel de Abona is the name of a municipality, town, and valley in the southeastern part of the island of Tenerife, one of the Canary Islands, and part of the province of Santa Cruz de Tenerife. San Miguel de Abona is a suburb or a cluster of Tenerife Sur. The municipality is located in the southern end of the island. Arico is on a valley setting. Its estimated population is 9 988. San Miguel de Abona is linked with the TF1 Motorway and has an interchange south of San Miguel de Abona and north of its beaches and is also linked with the old highway linking Arona and Santa Cruz de Tenerife. Some farmlands and a natural preserve also exist towards the coastline, while the mountains dominate much of the municipality and to the north.

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**60.-The drawing of Alquerque-12 at San Miguel de Abona,
South of Tenerife (Canary Islands).**



© Raúl E. Melo Dait

Photo: Raúl E. Melo Dait¹¹⁹

Here, we observe an alquerque-12 drawing on a stone. Again the town San Miguel de Abona is the proud possessor of it. Are these alquerque-12 drawings really before the conquest of Tenerife or were they drawn after the conquest? These are issues that need to be carefully studied, because the researcher Mr. José M. Espinel Cejas thinks they are of Arabic origin.

¹¹⁹ <http://arqueotencanarias.blogspot.com.es/2007/09/san-miguel.html>

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García de Herrera, who in 1464 arrived in Tenerife, still found there the nine kings. The conquest of Tenerife took place between the years 1494 and 1495, thus in time of the Catholic Monarchs.



Tenerife, Island of the nine kings in 1464

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61.-The drawing of Alquerque-12? (Gozalianez) at San Cristóbal de la Laguna, Tenerife (Canary Islands).



Photo: Raúl E. Melo Dait¹²⁰

The drawing of these stones has something to do with an alquerque-12 board? Were these two stones once together or they are two different stones? These are questions that still are not replied. On the other hand, the stones were presented as Gozalianez at San Cristóbal de la Laguna. However, I could not find in any place the word Gozalinanez so that I think that it is not a place, but probably a pseudonym for any person. So these various points till have to be investigated.

¹²⁰ <http://arqueotencanarias.blogspot.com.es/2007/09/gozalianez-la-laguna.html>

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San Cristóbal de La Laguna, known as La Laguna, is a city and a Canary municipality belonging to the province of Santa Cruz de Tenerife (Spain). It is the third largest city in the Canaries and the second on the island of Tenerife with 153,187 inhabitants. It is located in the northeast of the island of Tenerife, near the city of Santa Cruz de Tenerife, with which it is physically and urbanistically wholly united. So together it should have a population of approximately 375,000 inhabitants.

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Island of La Palma

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**62.-The drawing of Alquerque-12 in the archaeological site
of Garafía, La Palma**



**Alquerque-12 in the archaeological site of Garafía
Photo: Courtesy (c) of José Manuel Espinel Cejas**

The researcher José Manuel Espinel Cejas stated that this drawing on a stone (damero) comes from the archaeological site of Garafía, en la isla de La Palma¹²¹. He observes that this drawing is the most abundant in the many rock art sites along all Archipelago.

¹²¹ ESPINEL CEJAS, José Manuel (2007). Arqueoastronomía, matemáticas y juegos tradicionales de inteligencia en la isla de la palma: ¿Herencia de los antiguos benahorenses? En: Revista de Estudios Generales de la Isla de La Palma, Núm. 3, pp. 47-63. Cita y tablero en pág. 59.

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The main reason to visit the Canary Islands and especially Isla La Palma are these mysterious prehistoric rock carvings. The original inhabitants of the Canary Islands are the Guanches. However, it is not known if they engraved these geometric forms. There are still numerous explanations about these inscriptions. The carvings can be grouped in four categories: spiral, circular, curving and linear figures, but there are also combinations and variations in each category.



La Zarza at Garafía

Garafía is a municipality in the Canary Islands in the province of Santa Cruz de Tenerife. It is situated on the northern coast of the island of La Palma. The capital of the municipality is Santo Domingo. Other villages are Las Tricias, El Castillo, Juan Adalid, Don Pedro, El Tablado, La Mata, San Antonio del Monte and Franceses.

PROVINCE OF SEGOVIA



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63.-The drawing of Alquerque-12 in the church of San Pedro at Perorrubio (Segovia).

The drawing of this alquerque-12 board was found in the arcaded gallery of the Roman temple of San Pedro at Perorrubio, which can be dated between the XII and XIII centuries. The prevailing art of the Roman temple was in the XI and XII centuries. It belongs to the workshop that begins with the Duraton church and, therefore, the date must be from the XIII century.



The drawing of Alquerque-12 next to the church of San Pedro at Perorrubio.

Photo: Courtesy of (c) www.arqueomas.com

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**The drawing of Alquerque-12 and other boards nexto to the
church of San Pedro at Perorrubio.
Photo: Courtesy of © Ingeborg Brauneis**

This old church is quite intriguing because of its alquerque boards. This is the case of the church of San Pedro de Perorrubio, where the panels are engraved on the stones of the parapet of the arcaded gallery. In total, there are two alquerque-3 boards, one alquerque-9 and another alquerque-12. This hole is the most essential feature of the board as players start to move the pawns precisely to this point.

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Perorrubio is a small village in the province of Segovia, located on the road linking Sepúlveda with Segovia. It lies in the vicinity of Pedraza, one of the most important artistic ensembles from across the province. In this area of the province of Segovia, we enjoy a large number of Romanesque constructions that have arcaded Gallery. The Church of San Pedro Perorrubio Advícola recently was named Historic-artistic monument. The most important aspect of the Church of Perorrubio is its portico, erected on the southern facade. As in the other Church in the area, the portico treasures a extensive collection of decorative vegetable motifs and exotic animals.

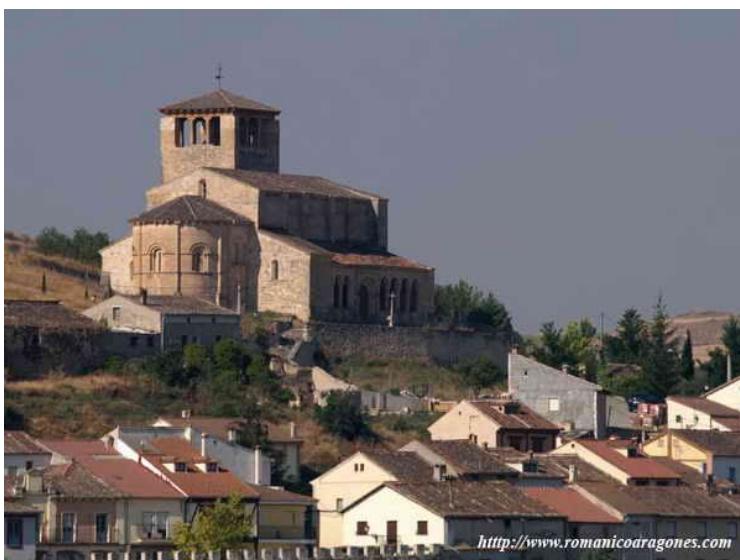


**Roman temple of San Pedro at Perorrubio
Photo: Courtesy of © www.circuloromanico.com**

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64.-The drawing of Alquerque-12 in the church San Miguel of Fuentidueña (Segovia).

An alquerque-12 drawing was discovered in the Romanesque church, that date of the twelfth century. The alquerque-12 was only of a small size and located in a shaft of a column of the gallery. These two circumstances cause a problem in their functionality. This design could have a dual role. Some times as a game board and in another moment it could be better associated with a particular religious symbolism.



<http://www.romanicoaragones.com>

**The church of San Miguel of Fuentidueña.
Photo: Courtesy of © <http://www.romanicoaragones.com>**

In the last case, it deals with the Glyptography, viz. the science that deals with the study of the signs that people left

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on the stones¹²². We see this event in the church of Fuentidueña, in the province Segovia, being a great cryptographic guide.



**Fuentidueña
Photo: Town Hall of Fuentidueña**

¹²² ALARCÓN HERRERA, R. (1985). Los tableros de juego como signos lapidarios. Un ensayo de simbología. In: Actes du IV Colloque International de Glyptographie. Cabrai, 14-16 septembre 1984, pp. 131-147.

TORRE MARTÍN-ROMO, Rodrigo de la (1985). Pervivencia, simbolismo y función de los signos lapidarios. Notas de los tableros cuadrados. In: Actes du IV Colloque International de Glyptographie. Cabrai, 14-16 septembre 1984, pp. 299-321.

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Rodrigo de la Torre referred to some figures from the album of the notes of the architect Villard de Honnecourt (XIII century) drawn on a grid, very similar to the board of “five in a row”.

Rodrigo de la Torre Martín-Romo observes the following¹²³ with regards to Fuentidueña:

Small graffito realized just above the four fold shaft of the Eastern column of the arches. The arches are resting on a ledge. It cannot be a game board as it is drawn on a vertical surface and of a unusually small size. Nevertheless we know many figures identical to this one, which are boards or checker boards, and are found in abundance in medieval cloisters and galleries¹²⁴. On the other hand, he observes in his study two boards with 25 holes_ that he considers being a simplified alquerque-12 game.

¹²³ TORRE MARTÍN-ROMO, Rodrigo de la(1985). Tradición de algunos juegos de fichas en los signos lapidarios (1). In: Revista de Folklore, Tomo 05^a, número 49, pp. 3-9.

TORRE MARTÍN-ROMO, Rodrigo de la (1985). Juegos de fichas en los signos lapidarios, nuevas interpretaciones. In: Revista de Folklore, número 57, pp. 96-103.

¹²⁴ Rodrigo de la Torre Martín-Romo mentions that he has seen nice examples of the alquerque drawing in Coruña del Conde, in the ruins of the monastery of San Pedro de Arlanza and San Esteban de Gormaz. According to him these are not the most important regions for these boards.

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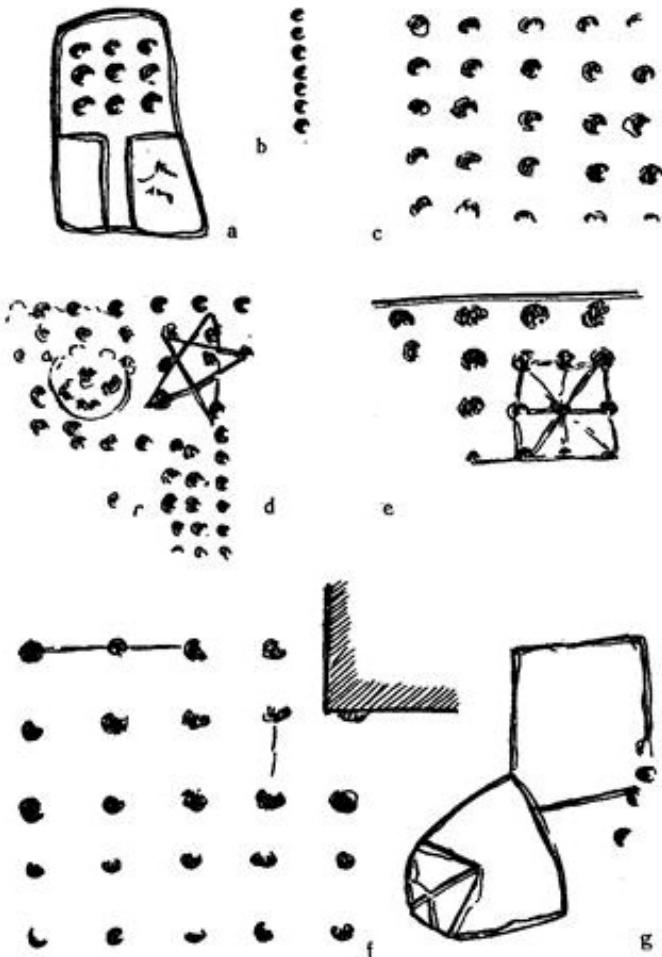


Figura 1.3.—Tableros de hileras de agujeros. Tableros sin identificar

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<http://www.romanicoaragones.com>

Two boards with 25 holes

Photo: Courtesy of © <http://www.romanicoaragones.com>



Two boards with 25 holes

Photo: Courtesy of © Rafael Alarcón Herrera

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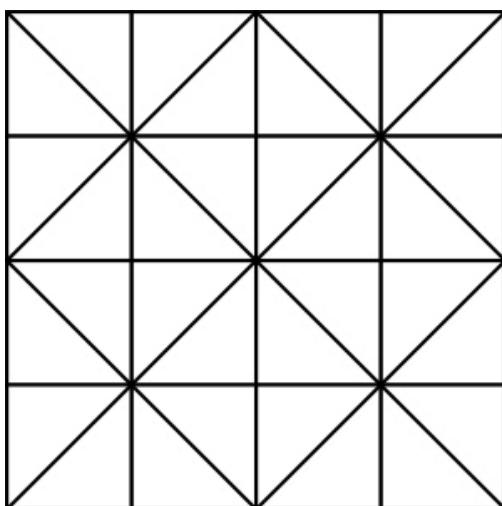
Foto: See the book of Hidalgo¹²⁵ (1997).

¹²⁵ COSTAS GOBERNA, Fernando Javier & HIDALGO CUÑARRO, José Manuel (1997). Los juegos de tablero en Galicia, p. 17.

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65.-The drawing of Alquerque-12 at Santiuste de Pedraza

Larrén Izquierda observes that there is a lot of alquerque-9 and alquerque-12 together in the galleries of the Romanesque churches, benches, and cloisters of the cathedrals and monasteries¹²⁶, among them those that can be found at Santiuste de Pedraza.



Since I do not have any other confirmation of this alquerque-12 drawing board by other researchers, it is clear that this drawing has to be considered at the moment as doubtful and that more proofs are needed.

¹²⁶ Cited by **LARRÉN IZQUIERDO, Hortensia** (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 609.

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**Hermitage of "Nuestra Señora de las Vegas de Santiuste de
Pedraza**

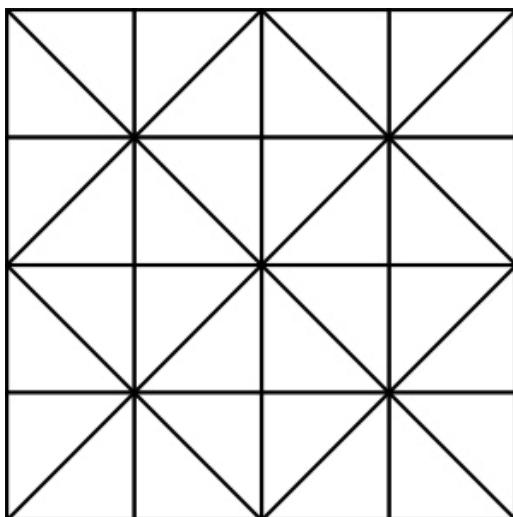
Photo: (c) <http://elpajardepedraza.es>

Researchers speculated that part of the church, particularly the southern nave, entrance and gallery, could be of the late eleventh or early twelfth century. This thesis takes accuracy being the door just opposite to one of the pillars that separate the naves. This anomalous location denotes that the church was opened with a single nave, except for reasons of incompetence of the workshop that erected the church. However, the sculpture of the porch, that with certain coarseness collects some silent motifs, does not seem an ancient work, while the rest of the interior structure of the temple, with features similar to other churches in the outskirts of Pedraza, could have been built till the XIII century.

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**66.-The drawing of Alquerque-12 at the church of Duratón
(Segovia)**

Again, Larrén Izquierda observes that there are a lot of alquerque-9 and alquerque-12 together in the galleries of the Romanesque churches, benches, and cloisters of the cathedrals and monasteries¹²⁷, among them those that can be found at the church of Duratón.

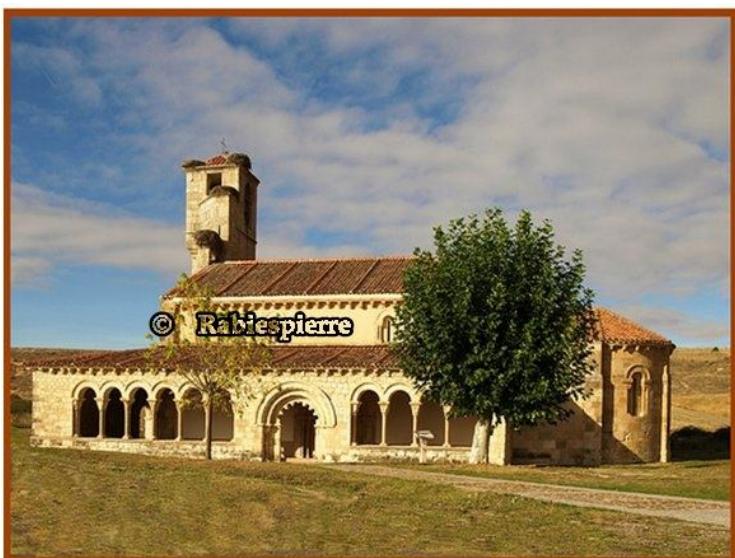


Archaeologists have established a number of board games in the basement of the southern archery, some almost erased. Drawings of the alquerque-3 still can be seen (in the tenth intercolumniation), as well as other drawings of the alquerque-9 (in the seventh, eighth, ninth and tenth intercolumniation),

¹²⁷ Cited by **LARRÉN IZQUIERDO, Hortensia** (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 609.

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and drawings of the alquerque-12 (in the fourth and eighth intercolumniation)¹²⁸.



The hermitage of Duratón
Photo: © Courtesy of Rabiespierre (www.flickr.com)

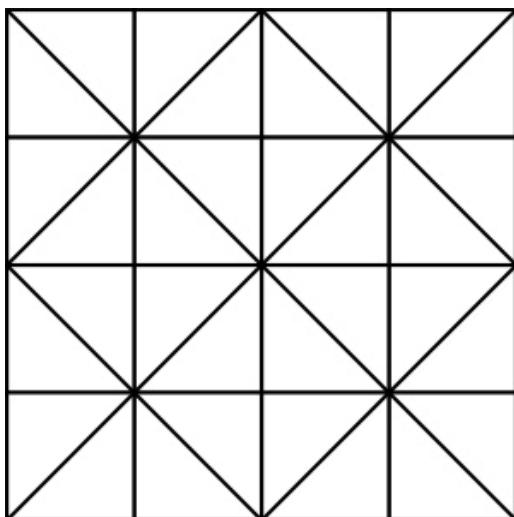
Roman ruins have been found at Duratón, as well as a necropolis of the Visigothic era. The people who over the XII and XIII centuries arrived at this place, took advantage not only of the above constructions materials, but also of their holy places. So they erected the church of "Nuestra Señora de la Asunción" on a VI century Visigoth necropolis with 600 tombs, in turn superimposed on a Roman settlement called "Los Mercados".

¹²⁸ SALGADO PANTOJA, José Arturo (2011). El pórtico románico en tierras de Castilla. Tesis doctoral en la Universidad de Castilla-La Mancha. Departamento de historia del Arte, p. 273.

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**67.-The Alquerque-12 rock drawing on the right bank of
the River Riaza at Maderuelo (Segovia).**

There exist rock examples documented on a cave panel along the right bank of the river Riaza at Maderuelo (Segovia). Identified is a set of gravures dating from the XV century, which are recognized – some of them overlapping – as three examples of alquerque-9 and alquerque-12, of a rather difficult explanation¹²⁹.



Here again, we need more information in order to be sure that indeed the drawing is dealing with an alquerque-12 game, because up to now it was not possible to confirm this possible drawing.

¹²⁹ FERNÁNDEZ ESTEBAN, S.; BARRIO ÁLVAREZ, Y. de; LOPEZ AMBITE, F. (1996). Grabados medievales de Maderuelo (Segovia). In: Nymantia 6, pp. 241-255.

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© <http://www.maderolum.com>

**The village of Maderuelo
<http://www.maderolum.com>**

Maderuelo is a municipality located in the province of Segovia, Castile and León, Spain. According to the 2004 census (INE), the municipality has a population of 149 inhabitants. Maderuelo is surrounded by the Riaza River Natural Park.

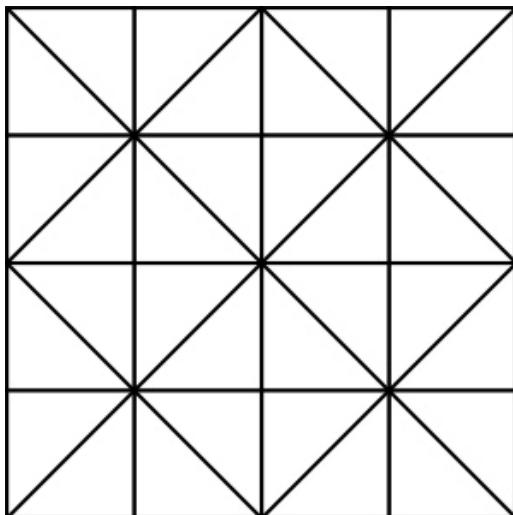


**The village of Maderuelo
<http://www.maderolum.com>**

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68.-The drawing of Alquerque-12 at the church of San Juan Bautista in Revilla de Orejana (Segovia)

The masonry wall, bounding an enclosure as an atrium, surrounds the whole church, except for its northern flank. Almost twenty three alquerques, some apparently incomplete or badly worn, locate that in the basement of the porch and more specifically in the second, third, fourth and fifth intercolumniation. There is a final board, although in this case the alquerque-12 drawing, in the most eastern intercolumniation¹³⁰.



¹³⁰ SALGADO PANTOJA, José Arturo (2011). El pórtico románico en tierras de Castilla. Tesis doctoral en la Universidad de Castilla-La Mancha. Departamento de historia del Arte, p. 325.

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**View of the church of San Juan Bautista (St. John the Baptist) at
Revilla de Orejana, Segovia**
Photo: Courtesy of (c) Rowanwindwhistler

The Parish Church of San Juan Bautista, located 500 meters from the neighborhood of Revilla, is a prime example of Castilian Romanesque.

Entering in the porticoed gallery of the church is like stepping back in time; moreover, it is like stepping to another dimension. They were designed nine hundred years ago to narrate amazing stories to our ancestors.

The church dates from the Romanesque period, the early twelfth or the XIII century. The today's buildings are the results of several transformations undergone, divided into three stages of constructions.

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69.-Alquerque-12 drawing in the Romanesque church *San Miguel Arcángel* at San Esteban de Gormaz (Soria).

In this temple, the existence of a drawing of an alquerque-12 board has been observed under an arch of the outside caradded gallery. The date of this board is stipulated to be about 1081. Although half of the geometric design, that defines this type of board is poorly preserved (especially in one of its halves), it still can be seen.



**The drawing of Alquerque-12 at San Esteban de Gormaz
Photo: Courtesy of © www.circuloromanico.com**

Furthermore, it is worthwhile to mention that it possesses several small bowls as part of the whole, which side measures all together approximately 40 cm. The drawing of this board is found beneath one of the arches of its caradded gallery.

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The Romanesque church San Miguel Arcángel at San Esteban de Gormaz (Soria). Photo: Courtesy of © Joaquín Conde

The most remarkable feature of this building¹³¹ is its portico and tower, both outstanding. The first marks the beginning of the chronology of this peculiarity of Soria (shared by other nearby provinces) because it is dated with an epigraphic

¹³¹ **BANGO TORVISO, Isidro Gonzalo** (1975). Atrio y pórtico en el románico español: concepto y finalidad cívicolitúrgica. In: Boletín del Seminario de Estudios de Arte y Arqueología, XL-XLI, 1975, pp. 175-188.

RUIZ MONTEJO, Inés (1980). Focos primitivos del románico castellano. Cronología y nuevos planteamientos de taller. Una aproximación a la problemática de los pórticos. In: Goya, 158, 1980, pp. 86-93.

LARRÉN IZQUIERDO, Hortensia (1984). Excavaciones arqueológicas en la iglesia de San Miguel de San Esteban de Gormaz (Soria). In: Actas del I Symposium de Arqueología Soriana (Col. "Temas Sorianos", 9), Soria, 1984, pp. 511-522.

GARCÍA PALOMAR, Félix (2001). San Esteban de Gormaz en tiempos de Rodrigo Díaz de Vivar. In: Celtiberia, LI, 95, 2001, pp. 193-217.

HERNANDO GARRIDO, José Luis (2002). San Esteban de Gormaz. In: Enciclopedia del Románico en Castilla y León. Soria, vol. II. M.Á. García Guinea y J.M. Pérez González (dirs.), Aguilar de Campoo, Fundación Santa María la Real-Centro de Estudios del Románico, 2002, 865-875.

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inscription contained in the corbels of the gallery itself: 1081, being the oldest known. San Esteban de Gómez is a riverside town of the Duero and lies in the southwest province of Soria, close to the province of Segovia and Burgos, at 65 kilometers from the capital and just 10 kilometers from the town El Burgo de Osma.



**The drawing of Alquerque-12 at San Esteban de Gormaz
Photo: Courtesy of © José Luis Lozano Egea**

According to Almazán the graffiti graved in this church of other drawing of alquerque cannot be interpreted as alquerque board games as they are vertical and not horizontal. The author believes that the alquerque games drawing has an esoteric meaning.¹³²

Larrén Izquierdo mentions in her study that there are different places where the holes' boards and games are considered to be

¹³² ALMAZÁN DE GRACIA, Ángel. (2000). Dos enigmáticos grafitos en San Esteban de Gormaz (Soria). In: Revista de Estudios arquitectónicos.

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the alquerque-12. Among them, she mentions the floor of the gallery of San Miguel de Esteban de Gormaz¹³³.



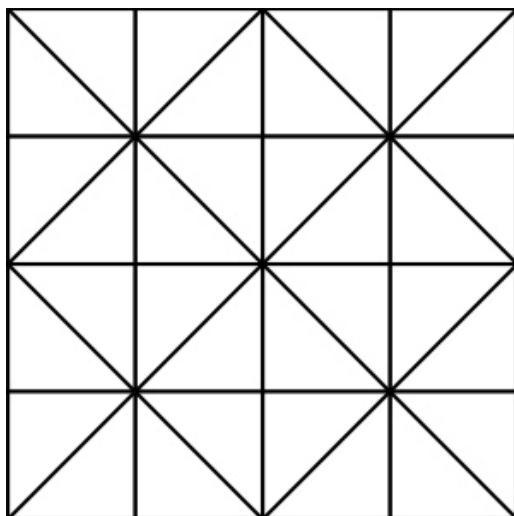
**Casa rural “El Alquerque” at San Esteban de Gormaz, Soria
Photo:**

http://www.toprural.com/El-Alquerque_24171/fotos_205940_fa.html

¹³³ LARRÉN IZQUIERDO, Hortensia (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 608.

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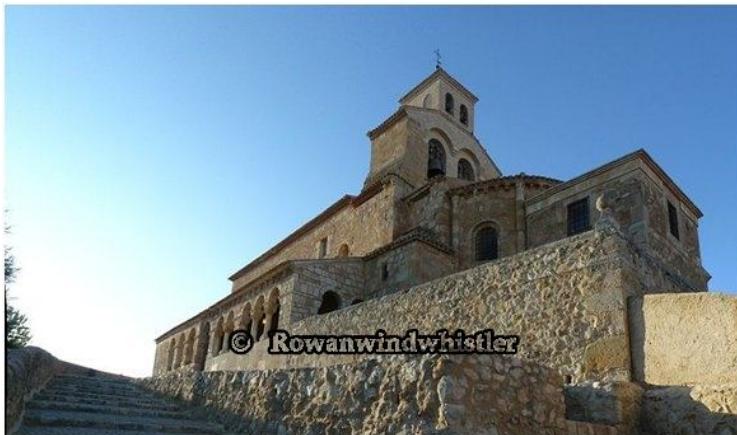
70.-The drawing of Alquerque-12 in the church Santa María of the village San Esteban de Gormaz (Soria).



According to the archaeologist, Hidalgo Cuñarro, the church Santa María de Gormaz has an alquerque-12 drawing. So far I could investigate the church Santa María is also called "Nuestra Señora del Rivero" and as stated in this place there should be an alquerque-12 drawing¹³⁴. However, I could not confirm that this is the right place, neither if there is an alquerque-12 drawing in this church. Consequently, more information is needed to confirm the same. This church is of the 12th century.

¹³⁴ HIDALGO CUÑARRO, José Manuel (2008). Los juegos de tablero medievales de la catedral de Ourense. In: Porta da aira: revista de historia del arte orenseño, N° 12, 2008, pp. 107-158. Citation p. 120.

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The church Nuestra Señora del Rivero (Santa María)

Photo: Courtesy of (c) Rowanwindwhistler

This is the town's second Romanesque church. It is built in ashlar stone with a nave (reformed in modern times), presbytery and semicircular apse, as well as other subsequent additions such as the niche with the figure of the Virgin, and the sacristy. The most intriguing aspect of the church is the porticoed gallery protecting the main facade, comprising eight semicircular arches, in addition to the central arch, (the three easternmost arches have recently been rebuilt) supported on plain columns and capitals carved with a wide variety of animal motifs (monkeys, birds, combat scenes, turbaned figures and a fish-mermaid). The doorway itself is designed with a semicircular arch and three archivolts decorated with wreathed batons supported by columns and imaginatively historiated capitals, featuring a monkey, snake, violinist and a dancer, among other motifs.

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71.-The alquerque-12 board in the Hermitage of the Virgen del Val¹³⁵, at the village Pedro from the province of Soria.

Here, we describe the discovery of an ashlar with the drawing of an alquerque-12 board, located on the outer face of a large stone, which sits on the foundation of the southeast corner of the Apse of this Roman church.



**The alquerque-12 in the Hermitage of the Virgen del Val
Photo: Courtesy of © www.soriaromanica.es**

The village Pedro is near to the Visigothic city Tiermes (just four kilometers straight-line), and that was the reason that

¹³⁵ **HUERTA HUERTA, Pedro Luis** (2002). Pedro. Ermita de la Virgen del Val. Enciclopedia del Románico en Castilla y León. Soria, vol. II. M.Á. García Guinea y J.M. Pérez González (dirs.), Aguilar de Campoo, Fundación Santa María Real-Centro de Estudios del Románico, 2002, 781-784.

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initially the Hermitage of the Virgen del Val was thought to belong to the Visigothic time¹³⁶. The controversial, stylistic adscription was given by the presence of five reused ashlar in the manufacturing of the temple. Since the alquerque-12 game was brought into Spain by the Muslim culture in the Iberian Peninsula, the “Junta de Castilla y León” thinks now that the date of the Hermitage could not be earlier than 711.



Hermitage of the Virgen del Val at Pedro
Photo: Courtesy of © Rowanwindwhistler (www.geolocation.ws)

¹³⁶ ORTEGO Y FRÍAS, Teógenes (1958). La ermita Hispano-visigoda de la Virgen del Val en Pedro (Soria). In: Archivo Español de Arqueología, 21, pp. 223-230.

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72.-Alquerque-12 drawing in the church San Juan de Rabanera at Soria.

The church of *San Juan de Rabanera*, in the center of the town Soria, has a wonderful example of an Alquerque-12 drawing. It was encountered in an ashlar, about four meters above the soil, inside the south side of the Roman Church (its origin dates from the twelfth century). The drawing was precisely engraved in the center of the square stone and has a good preservation.



**Alquerque-12 drawing in the church San Juan de Rabanera.
Photo: Courtesy of © Jesús Pexegueiro Hermida**

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<http://www.romanicoaragones.com>

**The church San Juan de Rabanera at Soria.
Photo: Courtesy of © www.romanicoaragones.com**

The Church of San Juan de Rabanera has a Romanesque facade taken from the ruined Church of San Nicolas in Calle Real. On the portal are carvings depicting the saint's life. The apse of this 12th Century church, which is a National Monument, is unusually decorated in both the Byzantine and Gothic styles. The altarpiece displays work by Baltanas and Francisco de Agreda. In the north transept is a Baroque crucifix.

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73.-The drawing of Alquerque-12 on the wall of the Hermitage at San Bartolomé de Ucero (Soria).



© www.soriaromanica.es

**Alquerque-12 en la ermita de San Bartolomé de Ucero
Photo: Courtesy of © www.soriaromanica.es**

In the hermitage of San Bartolomé de Ucero one can find two drawings of the alquerque-12 board according to the expert in Esoterism Ángel Almazán de Gracia¹³⁷. I am only in the possession of one photograph of this alquerque-12 drawing. However, the book of Almazán shows two drawings.

El Cañón del Río Lobos is situated between the provinces of Burgos and Soria, and it was declared Nature Reserve in 1985, and an area of Special Protection for the Birds in 1987.

¹³⁷ ALMAZÁN DE GRACIA, Ángel (2003). Esoterismo Templario, pp. 166-167.

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It is an ideal place for trekking by its more than 9.300 meters long. When we get to the end, in Ucero (Soria), there is a spot from where you can view a cave and, opposite, the famous hermitage of San Bartolomé, built at the beginning of the XIII century. This religious enclave is full of hidden symbols and has a significant Templar tradition; as an example, it is situated at the same distance from "El Cabo de Creus" (eastern end of Spain), than from "El Cabo de Finisterre" (western end). Is it just coincidence?



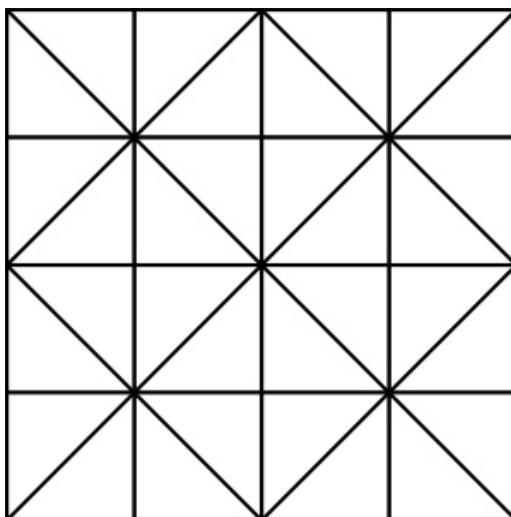
Ermita de San Bartolomé de Ucero
Photo: Courtesy of © José Luis Lozano Egea

There are many myths and legends that talk about St James appearing in battles and conflicts, usually on a white horse. One legend exists in the Canyon Rio Lobos. Villagers from Ucero, recall that Santiago throw his sword into the Canyon and where it landed the Templar hermitage of San Bartolome was constructed, where you can clearly see carved on a 'canecillo' the monogram of Christ typical of the ones found on the French Camino.

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74.-The drawing of Alquerque-12 at the San Martin de Finojosa at Aguilera (Soria).

Ángel Almazán de Gracia¹³⁸ observes that in the Southern side of the colonnade, on both sides of the door, there are two series of arches with three and two arcs. Between them one can observe various incised boards that might have been served to play the alquerque game.



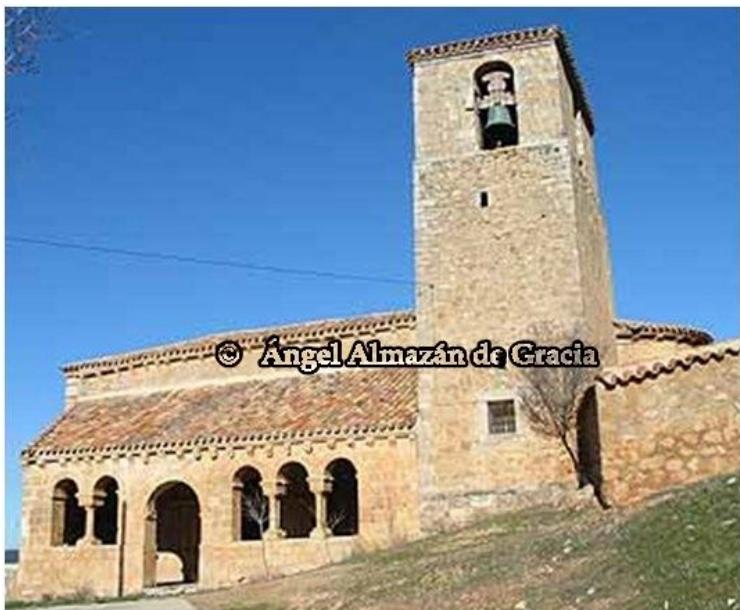
Since I do not have any photo of this possible alquerque-12 board, it is clear that more research has to be done to be sure about this fact.

The parish church of San Martín de Finojosa has a Romanesque style with its gateway, although it has some later alterations. Stonework and masonry, in lime- and

¹³⁸ <http://www.soriaymas.com/ver.asp?tipo=articulo&id=1096>

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sandstone, satisfy its factory. Terraced southeast, it has a tower with enough Romanesque blocks, but this is not a sufficient justification for locating its construction in the Romanesque period, according to J.N.G ("Romanesque Encyclopedia of Castile and Leon"), who believes "it could arise in any time between the XV and XVI century or even in later times. Contrary to this opinion, Gaya Nuño, stated that this church must have been built in the middle of the twelfth century.



San Martín de Finajosa at Aguilera
Photo: Courtesy of © Ángel Almazán de Gracia
(editorial sotabur)

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75.-The drawing of Alquerque-12 in the church San Pedro of Caracena (Soria).



The drawing of Alquerque-12 in the church San Pedro of Caracena (Soria)

Photo: Courtesy of © www.soriaromanica.es

The Romanesque church of San Pedro, in Caracena (Soria), was declared a National Monument on December 23, 1935 for its historical and artistic values.

Originally, that is in the first half of the twelfth century this church consisted of a nave, chancel and semicircular Apse. Subsequently, but within the twelfth century, one gallery of nine arches was attached to its southern facade. However, in successive reforms, the two western ends have been lost, while the length of the nave to the same size were shortened.

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The drawing of Alquerque-12 at San Pedro of Caracena
Photo: Courtesy of © www.circuloromanico.com

Larrén Izquierdo mentions in her study that there are different places where the holes' boards and games are considered to be the alquerque-12. Among them, she mentions the “altar of Caracena” without any further information¹³⁹.

Caracena is a town and a municipality in the province of Soria, judicial district of El Burgo de Osma, Autonomous Community of Castile and Leon, Spain.

¹³⁹ LARRÉN IZQUIERDO, Hortensia (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 608.

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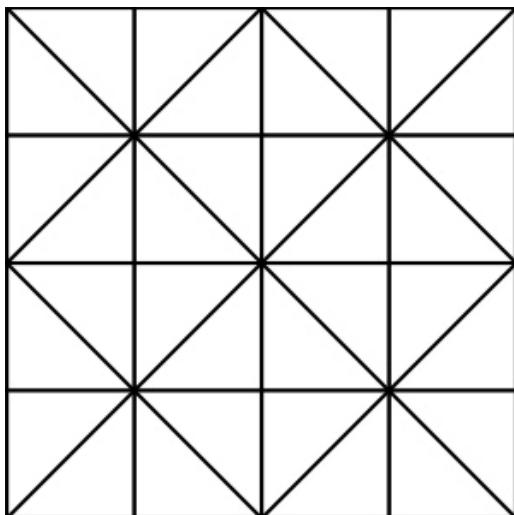
What today is a small village was once one of the medieval villages of the province of Soria (head of Community of Villa and Tierra, with jurisdiction over twenty villages). However, it is currently a population, almost depopulated, situated on a limestone massif of nearly 1100 meters altitude in the south of Soria.



**The drawing of Alquerque-12 at San Pedro of Caracena
Photo: Courtesy of © www.circuloromanico.com**

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76.-The drawing of Alquerque-12 in the church “Asunción de Nuestra Señora de Osonilla” (Soria)

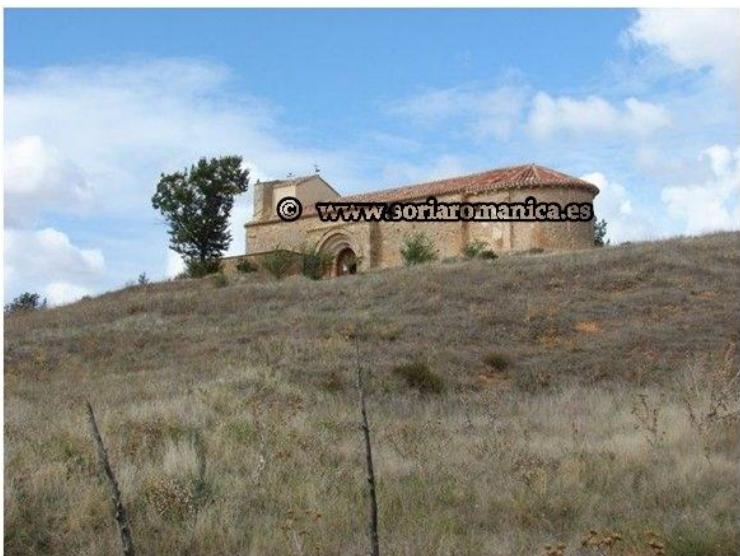


Such as I have already explained in other occasions, there were many times situations that the Archeologist did not mention exactly the kind of alquerque found. This also happened in the case of the church of Asuncion de Nuestra Señora at Osonilla.

The intervention took place in Osonilla, ending in May 2010, covering all the walls of the church, both on the nave and on the head. The highlight of this work is the discovery of some graffiti on coal in the southern wall, where you can see a alquerque, various figurative motifs and isolated fragments of inscriptions¹⁴⁰.

¹⁴⁰ <http://www.soriaymas.com/ver.asp?tipo=articulo&id=2296>

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The church "Asuncion de Nuestra Señora de Osonilla"
Courtesy of (c) www.soriaromanica.es

The church "Nuestra Señora de la Asunción" is located in the highest part of a hill whose slope sits on a small hamlet. It is a church of Romanesque typology (XII century), built with masonry formwork. Its structure has a nave, a header distributed in a straight chancel and a semicircular Apse, a steeple at the foot and an open south front. The lack of cover caused during decades significant losses of architectural and artistic elements. Osonilla is a small enclave just thirty kilometers from Soria, at the foot of the road linking the capital with Berlanga de Duero (SO-100). This small site has just half a dozen of houses spread over the slopes of Teso. Despite the few houses in Osonilla, there is evidence of a longstanding settlement because Roman remains appeared in the place, perhaps remnants of a village.

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77.-The drawing of Alquerque-12 on the balustrade of the choir of the church "Nuestra Señora de la Asunción" at Abián (Soria)



**The drawing of Alquerque-12 in the church Nuestra Señora de la Asunción at Abián (Soria)
Photo: Courtesy of © www.soriaromanica.es**

The Catholic Parish Church of "Nuestra Señora de la Asunción", built in the XVI century, bears an alquerque-12 drawing on the balustrade of the choir. It is a Gothic church built on an earlier Romanesque factory, from which remains the bottom of the walls of the nave, the cover and a gravestone in the wall of the gospel. The cover is a bit advanced over the wall, and its arch has three archivolts, the interior is supported on decorated pilasters with torus and the other two on bent columns that have capitals with plant motifs.

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The church "Nuestra Señora de la Asunción"
Photo: Courtesy of (c) www.caminosoria.com

Abion is a locality and also a Spanish hamlet of the province Soria pertaining to the judicial district of Soria, Castile and Leon, Spain. Abion had 215 inhabitants in the early nineteenth century. In the twentieth century, the village disappeared when it was joined to Gomara. That time it had 107 inhabitants. In 2010, the situation has drastically changed because now the village has only 34 inhabitants.

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78.-The drawing of Alquerque-12 in the church San Pedro Apóstel of Paones (Soria)

The church dedicated to Saint Peter the Apostle, now in ruins, preserves from the Romanesque period the head, dated to the late twelfth century. It consists in a plant as is common in Roman art, of a priestly straight span and semicircular Apse, or rather, in this case, of an ultrasemicircular one. Some architectural structures such as the walls of the nave and the belfry, give doubts to the allegiance specialists, others such as chapels and sacristy, are attributable to the XVII and XVIII.



**The drawing of Alquerque-12 in the church of Paones (Soria)
Photo: Courtesy of © www.soriaromanica.es**

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**The church San Pedro Apóstol of Paones
Photo: Courtesy of © Juan Carlos Rodríguez Sánchez**

Paones¹⁴¹ is a town in the province of Soria, judicial district of Almazan, Castile and Leon, Spain. People of the Community of Villa and Tierra de Berlanga belongs to the municipality of Berlanga de Duero. During the census of 1842, Paones had 41 homes and 164 residents. The mid 19th century Ciruela incorporated. However, at the end of the 20th century the municipality Ciruela disappeared because it was integrated in the municipality of Berlanga de Duero. Then both towns had 83 households and 312 inhabitants. Paones had on January 1, 2010 only a population of four people, three men and one woman.

¹⁴¹ NUÑO, Jaime (2002). “Paones”, *Enciclopedia del Románico en Castilla y León. Soria*, vol. II. M.Á. García Guinea y J.M. Pérez González (dirs.), Aguilar de Campoo, Fundación Santa María la Real-Centro de Estudios del Románico, 2002, 767-772.

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79.-The drawing of Alquerque-12 on a modern Templar Stone at a craft store near to the Monastery San Juan de Duero (Soria)

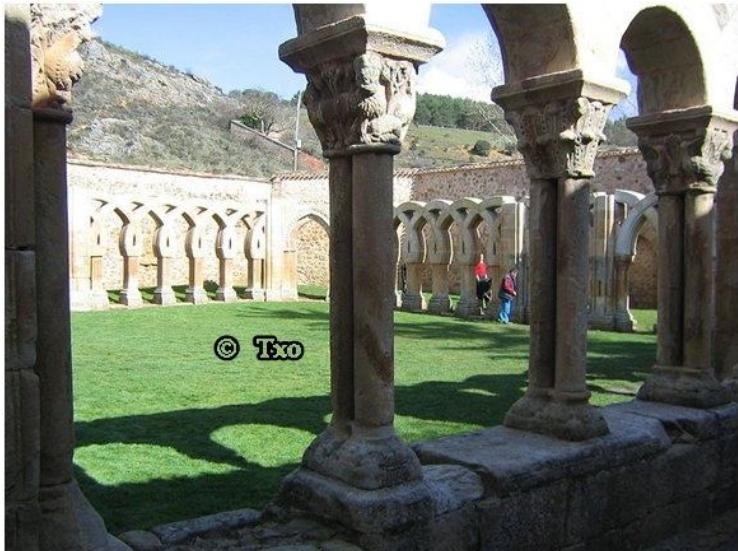


The alquerque-12 drawing next to the Monastery San Juan de Duero

Photo: Courtesy © Juan Carlos Menendez Gijón

There is an alquerque-12 drawing that does not correspond to ancient times. The owner of the craft store, near to the Monastery, did make a remarkable stone according to the ideas of the journalist and writer of Soria, Ángel Almazán de Gracia. The store in question is visible when passing the old medieval bridge on the left that makes a corner with the road passing by the Monastery of San Juan de Duero, and that leads after 14 km to Almajano. The stone that has on one of its side the alquerque-12 drawing was located opposite the entrance to the store.

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Monastery San Juan de Duero
Photo: Courtesy of © Txo¹⁴² (public domain)

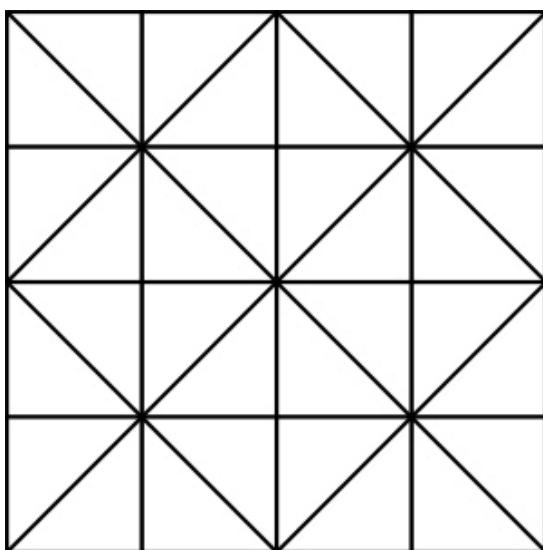
San Juan de Duero, also known as Arcos de San Juan de Duero, forms a set of Spanish Romanesque architecture located on the outskirts of the city of Soria, (Castile and Leon) in Spain. What today is the church and cloister, were the remains of a monastery of the Military Order of the Hospitallers of Saint John of Jerusalem or Knights of Saint John raised up in the first half of the twelfth century at the River Duero that remained inhabited until the eighteenth century.

¹⁴² Creative Commons Attribution/Share-Alike License

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80.-The drawing of Alquerqe-12 at Burgo de Osma (Soria)

Larrén Izquierda observes that there is a lot of alquerque-9 and alquerque-12 together in the galleries of the Romanesque churches, benches, and cloisters of the cathedrals and monasteries¹⁴³, among them those that can be found at Burgo de Osma. I am not able to present here a photograph so that I am giving here a drawing of the board.



The indications are extremely vague, but we should mention this place. There is not only a cathedral at Burgos de Osma, but also various churches. We confine ourselves to mentioning the Cathedral.

¹⁴³ Cited by **LARRÉN IZQUIERDO, Hortensia** (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 609.

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The Cathedral of Burgo de Osma is a Gothic building in El Burgo de Osma, central Spain, built on an area previously occupied by a Romanesque church. It is one of the best preserved medieval buildings in the country and considered one of the best examples of thirteenth-century gothic architecture in Spain.

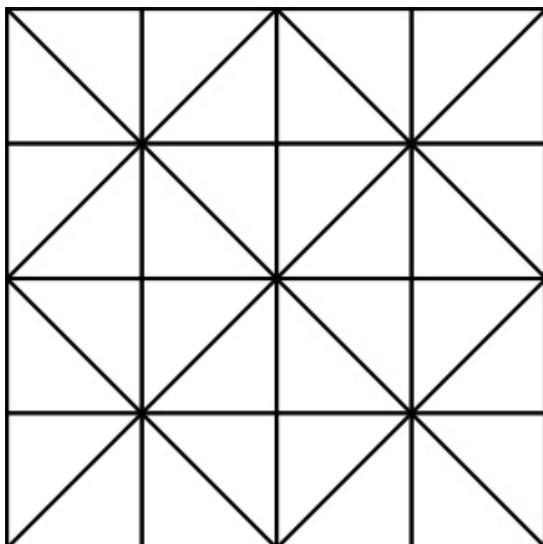


The Cathedral of Burgo de Osma (Soria)
Photo: Courtesy of (c) http://agrega.educacion.es

The building of the church started in 1232, and was completed in 1784. The cloister is from 1512. The tower is from 1739. The cathedral is dedicated to the Assumption of Mary.

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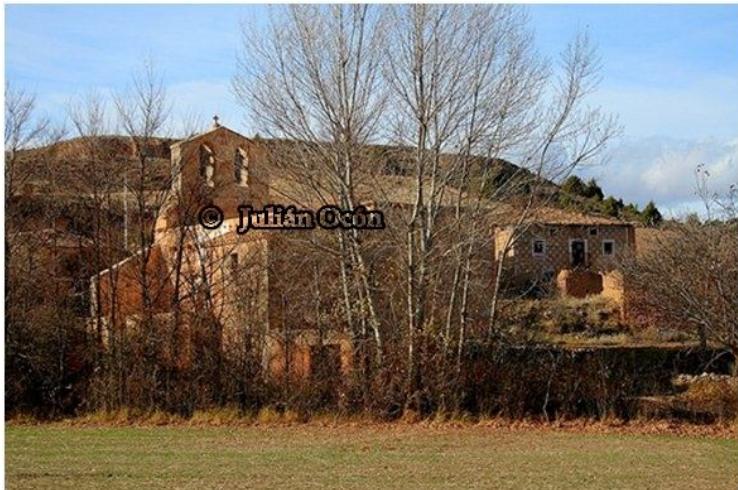
81.-The drawing of Alquerque-12 at the church Santo Tomás Apostel at Mosarejos (Soria)



In this case, I am not able to produce a photograph here. I learned from an article in Soria¹⁴⁴ that there should be more places, which can be determinated as alquerque drawings. However, not all can be defined as alquerque. In this respect, the authors refer to places as Omeñaca, Fuentelárbol or Mosarejos. However, in order not to forget any place as a possible source for an alquerque-12 board, I prefer to mention in this case the gallery of the church Santo Tomás Apostel at Mosarejos in the province of Soria. So hopefully, in future, someone will be able to provide us with an alquerque-12 drawing.

¹⁴⁴ LORENZO, Josemi; ESTERAS, José Ángel; GONZALO, César. (1000). Claustros y galerías porticadas en el Románico de Soria. In: Edades del Hombre. Paisaje interior. Soria. Concatedral de San Pedro, Gráficas Varona, pp. 125-162. Citation on p. 155.

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**The church Santo Tomás Apostel at Mosarejos
Photo: Courtesy of © Julián Ocón**

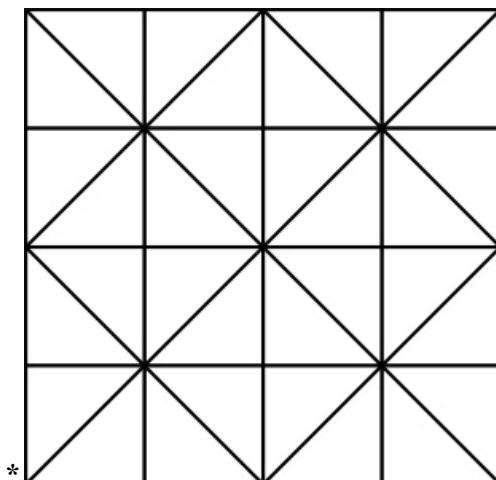
Mosarejos is a village near to Berlanga de Duero and to Caracena in the province of Soria, judicial district of El Burgo de Osma, Autonomous Community of Castile and Leon, Spain. It is a village of the region "Tierras de Burgo" belonging to the municipality of Recuerda. In 2010, this village had only 2 inhabitants.

The church of the Apostle Saint Thomas represents, in a palpable way, the austere character of some rural Romanesque buildings. This church dates of the XII century and is now in ruins.

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82.-The drawing of Alquerque-12 on the gallery of the church Nuestra Señora de la Concepción at Omeñaca (Soria)

In this case, I am not able to produce a photograph here. I learned from an article in Soria¹⁴⁵ that there should be more places, which can be determinated as alquerque drawings. However, not all can be defined as alquerque. In this respect, the authors refer to places as Omeñaca, Fuentelárbol or Mosarejos. However, in order not to forget any place as a possible source for an alquerque-12 board, I prefer to mention in this case the gallery of the church Santo Tomás Apostel at Mosarejos in the province of Soria. So hopefully, in future, someone will be able to provide us with an alquerque-12 drawing.



¹⁴⁵ LORENZO, Josemi; ESTERAS, José Ángel; GONZALO, César. (1000). Claustros y galerías porticadas en el Románico de Soria. In: Edades del Hombre. Paisaje interior. Soria. Concatedral de San Pedro, Gráficas Varona, pp. 125-162. Citation on p. 155.

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**The gallery of the church Nuestra Señora de la Concepción at
Omeñaca (Soria)**

Photo: Courtesy of © Miguel Ángel García (Respanda)

The webpage of "sorianrománica" informed besides that the church has on the outer facade of the gallery (on the right jamb) a foundation stone built that shows an alquerque with subsections, i.e. a grid like a checkerboard¹⁴⁶. Omeñaca is a village in the province of Soria. It is a village of the community "Campo de Gomara" belonging to the municipality of Arancón. It had in 2008 only 21 inhabitants. The Church of Nuestra Señora de la Concepción, of the XII century, highlights its Romanesque porch.

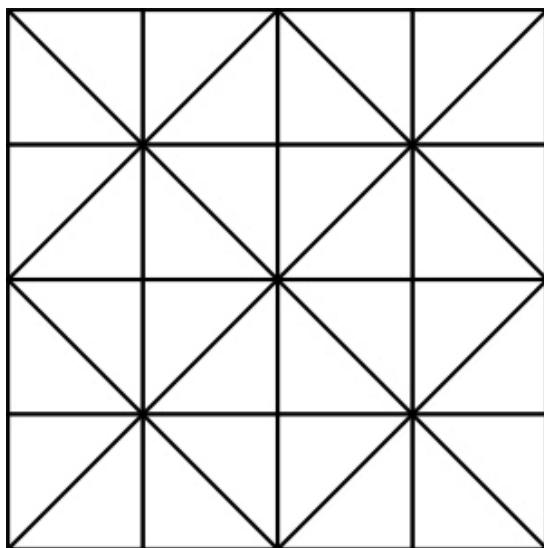
¹⁴⁶ <http://www.sorianromanica.es/es/iglesias/?iddoc=83>

La iglesia tiene, en la fachada externa de su galería (en la jamba derecha), un sillar empotrado con un alquerque inciso, es decir, una cuadrícula que, a modo de damero, amenizaría los ratos de ocio de la Artesonado de la cabecera población, puesto que sobre ella se realizarían juegos similares a las actuales “damas”, llamados tablas en la documentación coetánea, como el Libro de axedrés, dados e tablas de Alfonso X el Sabio (siglo XIII).

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83.- The drawing of Alquerque-12 at the church Virgen de la Asunción at Fuentelárbol (Soria)

Also in this case I have to refer to un article from Soria¹⁴⁷ that made it clear that there ought to be more places, which can be determined as alquerque drawings. However, not all of them can be defined as alquerque. In this respect, the authors mention the place Fuentelárbol. However, in order not to forget any place as a possible source for an alquerque-12 board, I prefer to mention in this case the parish of the church “Virgen de la Asunción” in the village Fuentelárbol (Soria). It is in this moment not possible for me to present a photograph of an alquerque-12 board here so that I will limit myself to the drawing of an alquerque-12 board.



¹⁴⁷ LORENZO, Josemi; ESTERAS, José Ángel; GONZALO, César. (1000). Claustros y galerías porticadas en el Románico de Soria. In: Edades del Hombre. Paisaje interior. Soria. Concatedral de San Pedro, Gráficas Varona, pp. 125-162. Citation on p. 155.

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**The church Virgen de la Asunción at Fuentelárbol
Photo: Courtesy of © Jesús González**

Fuentelárbol is a small village in the province of Soria, judicial district of Soria, Autonomous Community of Castile and Leon, Spain. It is a village of the district of Berlanga belonging to the municipality of Quintana Redonda. In 2010, it had only 22 inhabitants. In addition to the natural environment, the most intriguing highlighting site is the Romanesque church dedicated to the Virgin of the Assumption (Virgen de la Asunción). Although very little promoted. This small church is worth a visit if you are en route to other temples of the same period. The church is from mid-twelfth century, with a single nave, built in masonry and ashlar.

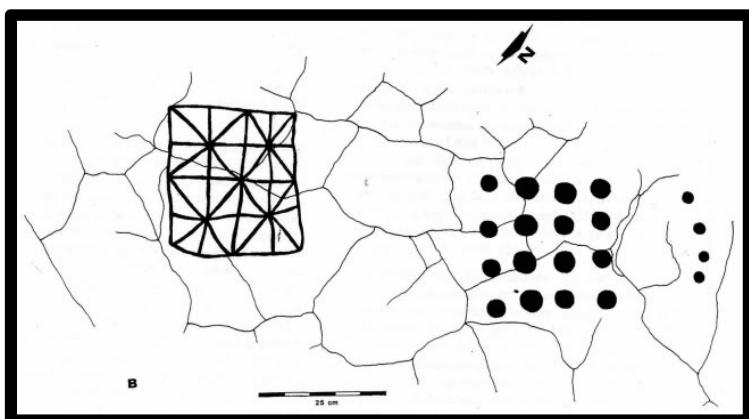
PROVINCE OF TERUEL



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84.-The drawing of Alquerque-12 in the castle of Peracense (Teruel)

Angels Casanova, Jordi Rovira, José Ignacio Royo and Fabiola Gómez¹⁴⁸ studied the drawing of an alquerque-12 board in the castle of Peracense near to the of the same name.



The Castle of Peracense is a castle in Peracense, Aragon, northern Spain. The location was occupied since the late Bronze Age, and was later reused during the Moorish domination of Spain, in the 10th and 11th centuries. During the late Middle Age its strategical importance rose, due to its position between the Kingdom of Castile and the Kingdom of Aragon. The castle was enlarged and renewed in the 14th century.

¹⁴⁸ BENAVENTE SERRANO, José Antonio (2002) Graffiti: Un patrimonio inédito para el análisis de la historia de las mentalidades. In: Al-Qannis: Boletín del Taller de Arqueología de Alcañiz, número 9, 174 p. que contiene los graffiti medievales y post-medievales del Alcañiz monumental/ Angels Casanovas y Jordi Rovira; Panorama general de los graffiti murales y de los grabados al aire libre medievales y post-medievales en Aragón/José Ignacio Royo y Fabiola Gómez; Los graffiti del Bajo Aragón: un frágil patrimonio pendiente de protección, recuperación y valorización/José Antonio Benavente.

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It was constructed on the top of a hill so that its inhabitants could watch and control the roads below it. On top there is a great view of the countryside. Hills and valleys surrounded the visitors on every side. Adapted to the shape of the rock, it constitutes a very harmonious ensemble among natural surroundings, and an exceptional viewpoint over the open areas of the Jiloca Medio and its beautiful geological shapes, besides being an exceptional balcony for the observation of the town's popular architecture, in which the peculiar red sandstone is predominant.

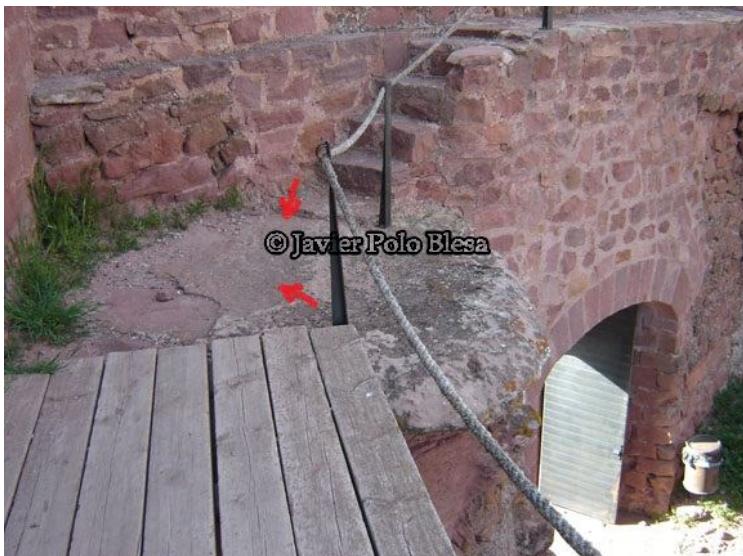


Alquerque-12 in the castle of Peracense
Photo: Courtesy of © Javier Polo Blesa

The location of this castle, on a rocky vantage point surrounded by ravines, provides it with a natural defence system. During the 14th century, owing its proximity to the

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border with Castile, the fortress was modified and extended by Alfonso IV and Peter IV. After the unification of the kingdoms the danger of war was over and the building was used as a prison for the *Comunidad de Aldeas* (Community of Villages) of Daroca. The fortress is an irregular shape and is divided into three successive stepped areas. Note the false keep which is accessed through a staircase. The castle was built in the traditional material of the area, sandstone, which gives it its unusual colour and texture.



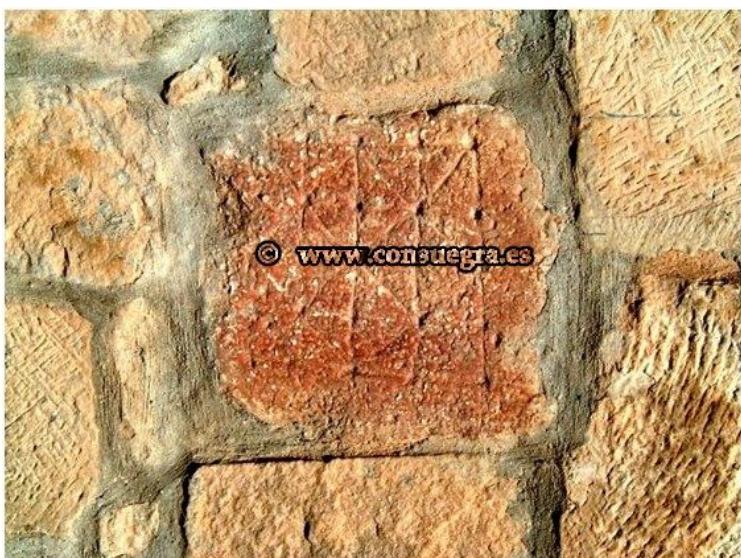
**Place of the Alquerque-12 in the castle of Peracense
Photo: Courtesy of © Javier Polo Blesa**

PROVINCE OF TOLEDO



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85.-The drawing of alquerque-12 on the wall of a house built upon the rests of the ancient church of Santa Maria at Consuegra (Toledo)



Alquerque-12 drawing at Consuegra (Toledo)
Photo: Courtesy of (c) www.consuegra.es

This Alquerque-12 drawing belongs now to a part of a wall. It was reused, as many of their kind, for other constructions. It came from the ensemble of the Prior Palace of the St. John's Order that is known as La Tercia and is located a few meters from the house. The origin as a fortress dates back to the tenth century during the heyday of the Caliphate of Cordoba. The muslim built it with the idea to reinforce and protect the border. That time the capital was in Toledo, and the castle

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served against the expansionism of the Northern Christian kingdoms.



La Tercia
Photo: Courtesy (c) of José Ignacio Izquierdo Gallardo

The term "Consuegra" is derived from the ancient pre-Roman city Consabura which means "the confluence of Sevo". Sevo would be the ancient name of the river Amarguillo.

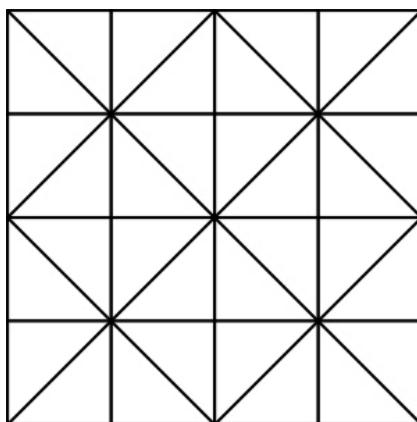
PROVINCE OF VALLADOLID



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86.-The drawing of various alquerque-12 games in the Valladolid's palace of the “licenciado Butrón”

Again, I have to refer to un article from Hortentia Larrén Izquierdo¹⁴⁹, who made it clear that there ought to be more places, which can be determined as alquerque drawings. In this case, the palace of the "Licenciado Butrón". This palace was built in 1572 and converted in the XVII century to a convent of the brigades. It is in this moment not possible for me to present a photograph of an alquerque-12 board here so that I will limit myself to the drawing of an alquerque-12 board.



For the construction of the palace, the masons used the houses of the Street of Rosario (Calle Rosario, today San Diego) that was property of the Licenciado and his wife María de Rojas (d. 1557). The tourist will see the world of the lawyers in the

¹⁴⁹ Cited by **LARRÉN IZQUIERDO, Hortensia** (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 610.

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Plaza de Santa Brígida. This is where the Convento de Santa Brígida is located which gives its name to the square, and on the corner between the square and the Calle de San Diego, we find the Palacio del Licenciado Francisco de Butrón, a lawyer of the Real Audiencia y Chancillería.



Palace of the Licenciado Butrón at Valladolid

http://commons.wikimedia.org/wiki/File:Casa_se%C3%B1orial_del_Licenciado_Butr%C3%B3n.JPG

Photo: 3Félix

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

Worth mentioning are the arched entrance and renaissance interior patio with attractive plasterwork. Nowadays it is the headquarters of the General Archive of the "Junta de Castilla y león".

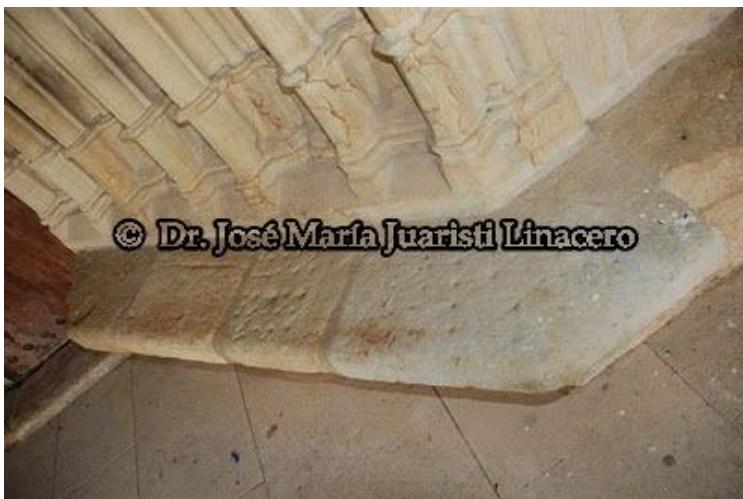
PROVINCE OF VIZCAYA



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**87.-The drawing of Alquerque-12 of the Collegiate church
of Santa María de Zenarruza (Vizcaya).**

An alquerque-12 drawing did also appear in the province of Biscay thanks to the collaboration of Dr. José María Juaristi Linacero, Professor of Geography at the University of Bask Land. There are engravings in the famous Collegiate of Zenarruza.



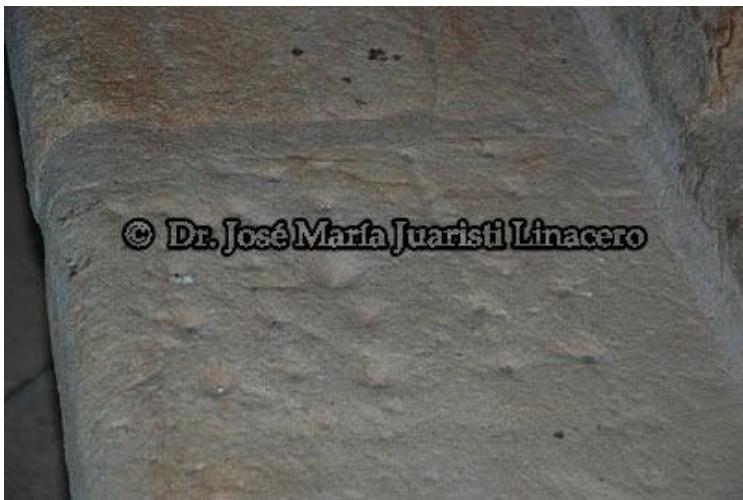
**Two alquerque-12 drawings of the Collegiate of Zenarruza
Photo: Courtesy of © Dr. José María Juaristi Linacero**

The collegiate Zenarruza had many renovations during the XIII-XV centuries, and for that reason we consider the art dating between the Romanesque and Gothic ones. In this chronologic framework, it should be observed that Zenarruza was a prominent location for the pilgrimage route following the coast road, going to Santiago de Compostela.

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First alquerque-12 drawings of the Collegiate of Zenarruza
Photo: Courtesy of © Dr. José María Juaristi Linacero



Second alquerque-12 drawings of the Collegiate of Zenarruza
Photo: Courtesy of © Dr. José María Juaristi Linacero

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The drawings are located on the stone bench against the wall, at the main entrance of the church on the right-hand.



The Collegiate church of Santa María de Zenarruza (Bizkaia).
Photo: Courtesy of © www.mybilbaobizkaia.com

The origin of the church seems to be of the XIV century, although the many renovations to the current state are corresponding to a Gothic style and can be dated of the fifteenth century.

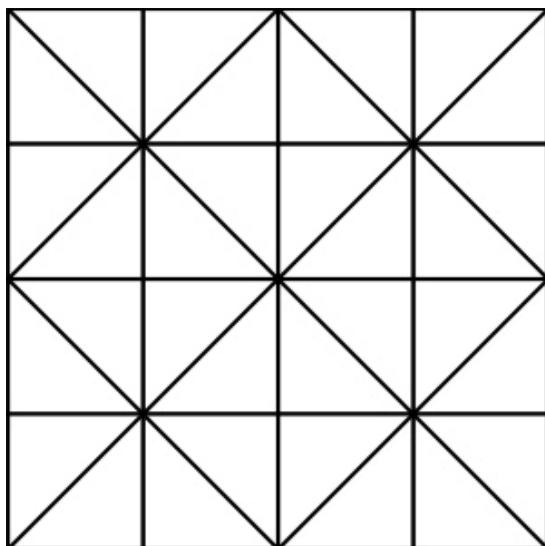
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PROVINCE OF ZAMORA



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88.-The drawing of Alquerque-12 on a medieval granite tombstone of the Dehesa de Pelazas (Zamora).



Thanks to the collaboration of the director of the Museum of Zamora, Mrs. Rosario García Rozas, we now know much more of the possible alquerque-12 games in the province of Zamora. At the entrance just to the museum we can observe a magnificent medieval granite tombstone, from the so-called “Dehesa de Pelazas¹⁵⁰,” or “El Ejido” in the town of Villar de Buey (Zamora).

¹⁵⁰ MARTÍN ARIJA, Ana María; IGLESIAS DEL CASTILLO, Luis; RUBIO CARRASCO, Rubio; SALVADOR VELASCO, Mónica; VIÑÉ ESCARTÍN, Ana I. (1992). Excavación Arqueológica en la “Dehesa de Pelazos” (Villar del Buey). In: Anuario del Instituto de Estudios zamoranos Florián de Ocampo, Number 9, pp. 123-134.

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Museo Provincial de Zamora
Photo: Courtesy of © Eduardo Alberto Sánchez Ferrezuelo

In this tombstone, we see an alquerque-9 and an alquerque-12 drawing in a bad preservation. We are unable to display a photo of this alquerque-12 drawing¹⁵¹ since we do not want to be stuck in bureaucracy and Permissions, such as is the case in the Museo Provincial of Zamora.

¹⁵¹ The information received from the Museum is saying:
- Alquerques del nueve y del doce sobre gran laja de cubierta de sepultura. Procede de la Dehesa de Pelazas. Villar del Buey (Zamora). N° Inv. MZA 92/41/83.

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89.-The drawing of Alquerque-12 on a fragmented medieval granite tombstone of the Dehesa de Pelazas (Zamora).

Different is the situation for a magnificent medieval granite slab, probably originating from a medieval tombstone of the XIII century. This fragmented granite stone is also coming from the so-called “Dehesa de Pelazas” or “El Ejido” in the town of Villar de Buey (Zamora).



Alquerque-12 at Dehesa de Pelazas (Zamora).
Photo: Courtesy of © Hortensia Larrén Izquierdo
Museum of Zamora (Nº Inv. MZA 92/41/84)
Delegación Territorial de Zamora de la Junta de Castilla y León.

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The stone in question can also be seen in the museum of Zamora¹⁵². There exists an archaeological evidence of an ancient settlement. Archeologists found fine red Ancient Roman pottery and other Roman remains in the place known as "Pago de La Gañada". In the place "Dehesa de Pelazas", the water of the dam discovered the existence of anthropomorphic tombs. In the Middle Ages, it was the court of jurisdiction of the Knights of the Order of Santiago during the reign of Ferdinand II.



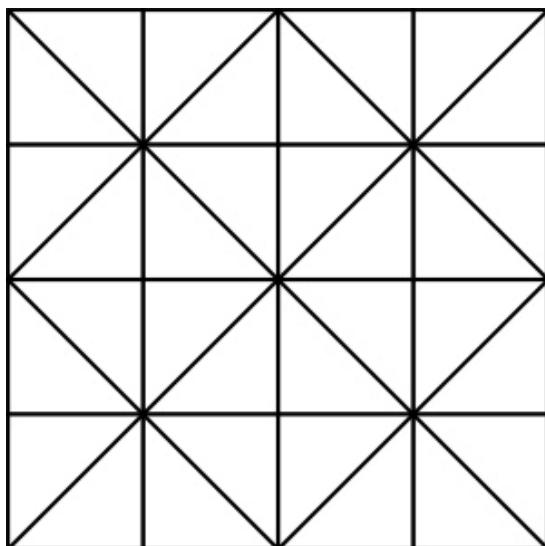
Dehesa de Pelazas
Photo: Courtesy (c) of M.A. García Matellanes

¹⁵² The Museum gave us the following information:
Alquerque del doce sobre fragmento de laja de cubierta de sepultura. Procede de la Dehesa de Pelazas. Villar del Buey (Zamora). N° Inv. MZA 92/41/84. Se exhibió en la exp. Alfonso X el Sabio. Murcia, octubre 2009/enero 2010.

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**90.-The drawing of Alquerque-12 on a tombstone
proceding from “El Alba” at Villanueva de Valdegema.**

Also, we smell without doubt the medieval atmosphere when we observe the two drawings of alquerque (one of them is apparently a not finished alquerque-12) that are located on the side of a granite anthropomorphic sarcophagus, coming from the site of “El Alba” at Villanueva de Valdegema, in the Zamora’s municipality of Villalazán.



**The drawing of Alquerque-3 and alquerque-12 on a medieval
granite anthropomorphic sarcophagus**

The left drawings on the granite anthropomorphic sarcophagus corresponds to an alquerque-9 and the other drawing may be defined as an unfinished board type alquerque-12 or another model.

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Museo Provincial de Zamora
Photo: Courtesy of © Eduardo Alberto Sánchez Ferrezuelo

In this tombstone, we see an alquerque-9 and an alquerque-12 drawing. However, we see on the photo that is in our possession that they are in a bad preservation. We are unable to show the photo of this alquerque-12 drawing since we do not want to be stuck in bureaucracy and Permissions.

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91.-The drawing of Alquerque-12 in the church of Santiago del Burgo (Zamora).

In the church of Santiago del Burgo one can see at the bottom of the main body of the “Nave” (Medieval Latin *navis*, “ship”) two examples of Romanesque art. In this case two Medieval gameboards: one is complete and corresponds to the drawing of alquerque-9 (Nine men’s Morris) and the other one is engraved in white stone, namely the alquerque-12.

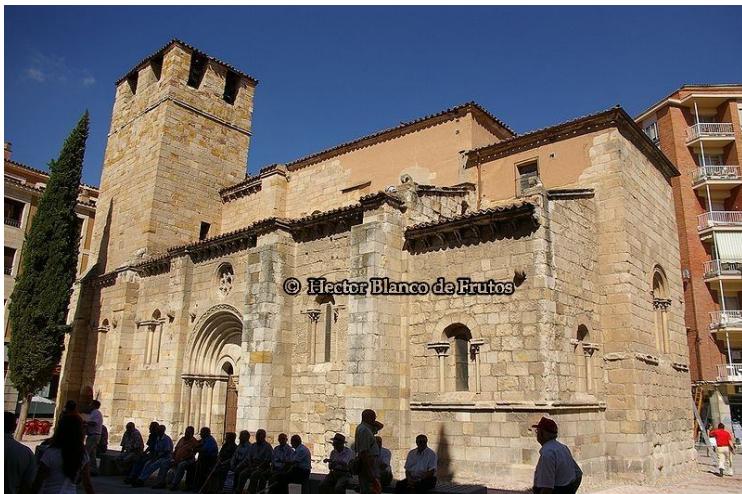


**Alquerque-12 in the church of Santiago del Burgo
Photo: Courtesy of (c) José Manuel Hidalgo Cuñarro**

The construction of this church must have begun in the late 11th or early-12th century and must have ended in the late Romanesque period. It was designed to accommodate the parishioners of the new area of El Burgo, hence this temple is sometimes denominated “Santiago el Burgo”. It was built

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outside the walls of the first enclosure, in the new burg, but after the second enclosure surrounded it and the city grew, it was located, as at present, in Santa Clara Street, between the Constitution and Santiago Squares. It is one of the churches which best preserves its original construction, as happens for the Cathedral of Zamora. It has a high central nave and two aisles. It is divided into four sections and contains a barrel vault and interesting capitals. The temple has three simple doorways, except for the southern, which is extremely beauty. This church is of the end of the XI and beginning of the XII century¹⁵³.



The church Santiago del Burgo (Zamora)
Photo: Courtesy of © Hector Blanco de Frutos¹⁵⁴

¹⁵³ MURILLO FRAGERO, José Ignacio & UTRERO AGUDO, María de los Ángeles (2008). El Protorrómánico y el Románico en Santiago del Burgo (Zamora). Dos proyectos, una iglesia. In: Arqueología de la arquitectura, 5, enero-diciembre 2008, pp. 91-114.

¹⁵⁴ Creative Common Attribution 2.5 license (cc-by)

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92.-The drawing of Alquerque-12 in the cathedral of Zamora.

Thanks to the research of the archaeologist Hortensia Larrén Izquierdo we know something more about the cathedral of Zamora, where an alquerque-12 drawing was found on an ashlar¹⁵⁵.



**Alquerque-12 drawing at the Cathedral of Zamora
Photo: © Hortensia Larrén Izquierdo**

More information about this cathedral we find in the work of Bango Torviso¹⁵⁶. The Cathedral of Zamora is a church in Zamora, central Spain, located above the right bank of the

¹⁵⁵ Cited by **LARRÉN IZQUIERDO, Hortensia** (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 609.

¹⁵⁶ **BANGO TORVISO, Isidro Gonzalo** (1988). Introducción Al Arte Español: Alta Edad Media, De La Tradición Hispanogoda Al Romanico, pp. 61-116.

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Duero in the southern and rather higher part of the old town, and is still surrounded by its old walls and gates.



Dome of the Cathedral of Zamora

http://commons.wikimedia.org/wiki/File:Catedral_Zamora03.JPG

Photo: Outisnn

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

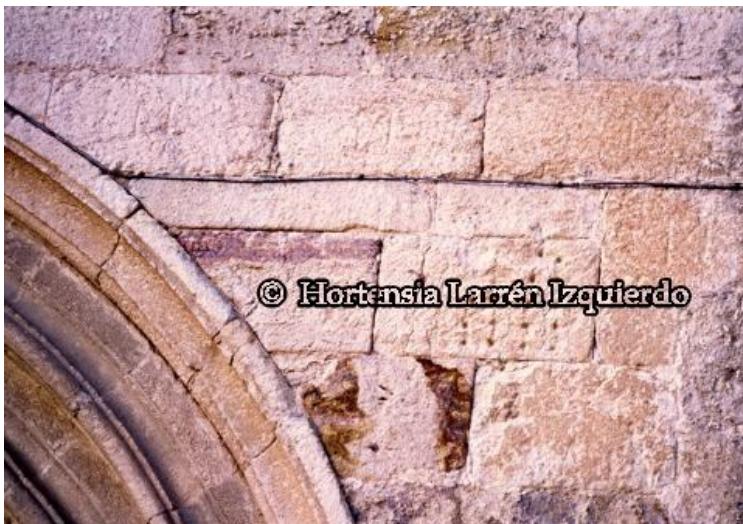
Built between 1151 and 1174, it is one of the finest examples of Spanish Romanesque architecture¹⁵⁷. The Cathedral Museum, in the 17th century cloister, is notable particularly for its fine Flemish tapestries of the 15th-17th centuries depicting scenes from the Trojan War and Hannibal's Italian campaign.

¹⁵⁷ HERNÁNDEZ MARTÍN, Joaquín (2005). *Guía de arquitectura de Zamora. Desde los orígenes al siglo XXI* (2nd ed.). Colegio Oficial de Arquitectos de León.

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93.-The drawing of Alquerque-12 on the church La Magdalena at Zamora.

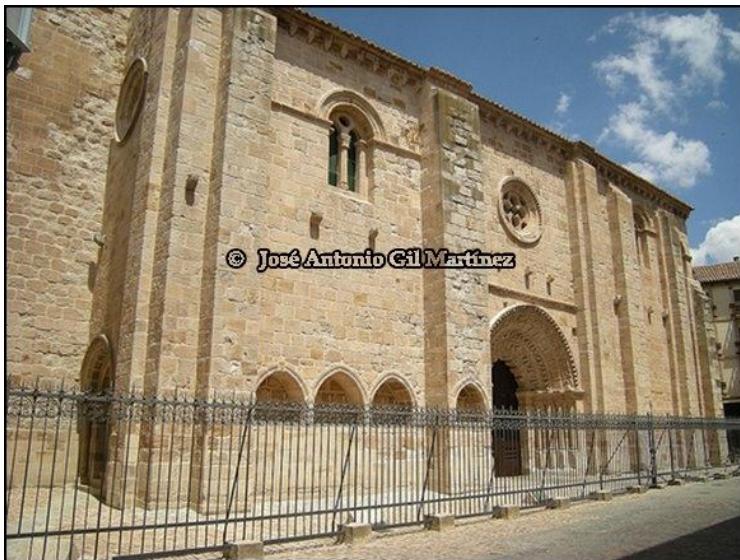
Thanks to the tireless work of the archaeologist Hortensia Larrén Izquierdo, I am again able to demonstrate a photograph of a church in Zamora that possesses an Alquerque-12 drawing. This is the church of Santa María Magdalena at Zamora and the Alquerque-12 drawing was found on an ashlar¹⁵⁸.



**The alquerque-12 drawing on the church La Magdalena
Photo: Courtesy of © Hortensia Larrén Izquierdo**

¹⁵⁸ Cited by **LARRÉN IZQUIERDO, Hortensia** (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guereño Sanz]. Citation on p. 611.

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**The church Santa María Magdalena at Zamora
Photo: Courtesy of José Antonio Gil Martínez**

The Church of Santa María Magdalena is a Romanesque church located in the city of Zamora (Spain). The temple's main axis runs in parallel close to the medieval street called *Rua de los Francos*.

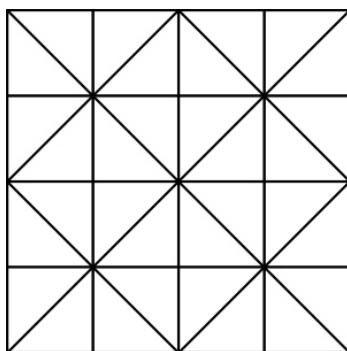
Its construction was made between the twelfth and XIII century¹⁵⁹. The church appears to have been built in two periods: the first being of Roman influence, the second in the Gothic period. In medieval periods when being made hospital, it belonged to the Order of St. John.

¹⁵⁹ HERNÁNDEZ MARTÍN, Joaquín (2004). Colegio Oficial de Arquitectos de León. ed. *Guía de la Arquitectura de Zamora - Desde los orígenes al siglo XXI* (primera edición). León: Gráficas Varona. pp. 46-47.

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94.-The drawing of Alquerque-12 on the girola of the church Santa María de Moreruela, in the province of Zamora

The archaeologist Hortensia Larrén Izquierda stated that there is an alquerque drawing in the church of Santa María de Morela¹⁶⁰. However, it was not specified in the book if it were an alquerque-3, alquerque-9 or alquerque-12 board. Although we have carefully studied¹⁶¹ the book to which was referred, we could not find the alquerque-drawing in question so that more research is needed to clarify the circumstances of the exact alquerque board.



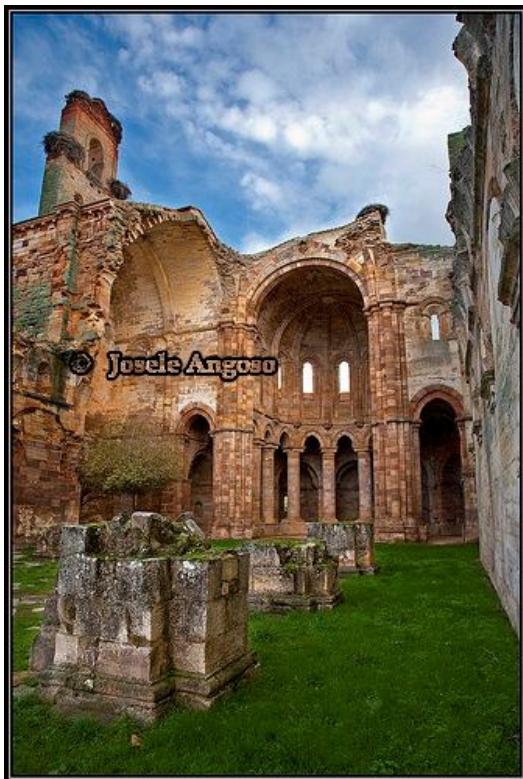
The Moreruela Abbey¹⁶² (Monasterio de Santa María de Moreruela) is a former Cistercian monastery in the province of Zamora in Castile and León, Spain.

¹⁶⁰ Cited by **LARRÉN IZQUIERDO, Hortensia** (2009). Juegos de alquerque y arquitectura medieval, pp. 608 – 614. In: Alfonso X El Sabio: [Exposición] Sala San Esteban, Murcia, 27 octubre 2009 – 31 january 2010 / [coordinación para el catálogo, María Teresa López de Guerño Sanz]. Citation on p. 609.

¹⁶¹ **LARRÉN IZQUIERDO, Hortensia** (2008). Moruela.: un monasterio en la historia del cister. Junta de Castilla y León.

¹⁶² **GRANJA, Alonso M. de la** (1998). El Monasterio de Moreruela: La primera fundación cisterciense en España. Cistercium 1998, vol. 50, Nr. 210, pp. 313–333.

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Santa María de Moreruela
Photo: Courtesy of (c) Josele Angoso

Before the time of the Cistercians, a monastery of the Benedictines already stood on the site, founded for them either by the Asturian King Alfonso III or by Saint Froilan, which under the patronage of Alfonso VII the Cistercians took over. The date of this takeover is often put at 1131/1133, which would make Moreruela the earliest Cistercian foundation in Spain. There is, however, an alternative theory which dates the establishment of the Cistercians here at 1143.

PROVINCE OF ZARAGOZA



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**95.-The drawing of Alquerque-12 in the fortified church
of San Martín at Uncastillo (Zaragoza).**

One can observe that at the intersections of the lines forming the board we see small holes. On the other hand, we see inside, on the bottom, an oval engraving as well as a cavity. Both were made without question after drawing of the game.



Photo: Courtesy of © www.circuloromanico.com

Thanks to the efforts of a forum of the webpage <http://www.circuloromanico.com/> I am able to show this alquerque-12 drawing. Consequently there is no additional information about the age of this board, so that we have to know more information about the church in question.

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The church of "Santa María de Uncastillo" is a Romanesque church that was built on a former X century Mozarabic church between 1135 and 1155 at the expense of King Ramiro II of Aragon. It has traditionally been the main temple of the town of Uncastillo, belonging to the region of the Five Towns in the province of Zaragoza.



<http://www.romanicoaragones.com>

**The church San Martin of the village Uncastillo
Photo: Courtesy of © www.romanicoaragones.com**

It has more than slightly 800 people and is located in the region of five Villas in the province of Zaragoza, in a mountainous area of the Sierra de Santo Domingo y Lucientes in the Centre of Aragon. Uncastillo this bathed by the rivers Riguel and chains. It Peña Ayllon is the highest part of the town, here stood the Castle, now in ruins. In the Castle, King Pedro IV built his Royal Palace, today the Tower of homage.

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ALQUERQUES-12 IN FRANCE



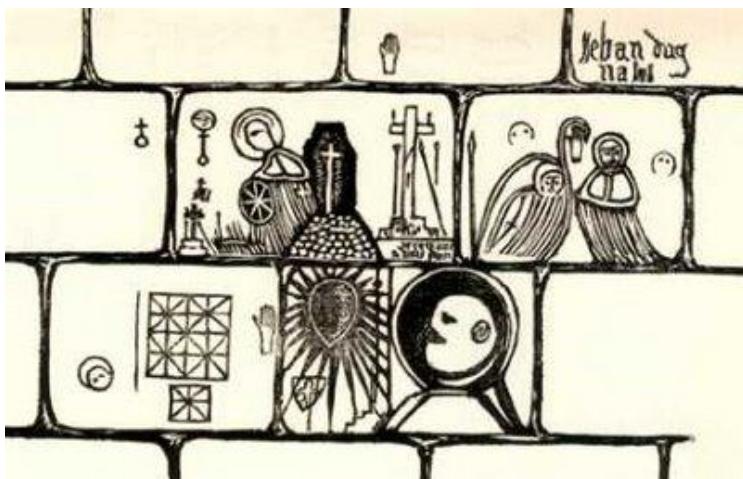
THE REGION CENTRE



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01.-The drawing of Alquerque-12 in the castle of Chinon of the region Centre.

We have to be careful in considering all alquerque-12 drawings as board game. There are many vertical drawings of alquerque-12 that have nothing to do with the board game, since they were used for another meaning¹⁶³. In this respect one can take into account the Knights Templar and their carvings at the Donjon du Coudray, Chinon (France).



Doubtful Alquerque-12 drawing at Chinon in books

In this photo and in the following one we observe that the drawing, such as appearing in various books, is rather different than the real carving on the wall of the castle of Chinon¹⁶⁴. In

¹⁶³ ALMAZÁN DE GRACIA, Ángel (2003). Esoterismo Templario.

¹⁶⁴ CHARBONNEAU-LASSAY, Louis (1922). Le Coeur rayonnant du donjon de Chinon attribué aux Templiers", Secrétariat des Oeuvres du Sacré-Coeur, Beaux-Livres, Fontenay-Le-Comte.

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this way we receive a complete confusion of the real situation, such as happened with the erroneous drawing of the alquerque-12 board of Parker with regards to the Kurnar temple in Egypt.



**Photograph of the real situation of the alquerque-12 drawing in
the castle of Chinon¹⁶⁵**

With other words I still have my doubts if this presumed alquerque-12 board in the castle at Chinon really has to do with the alquerque-12 game.

LOTH, M.J. (1915). L'Omphalos chez les Celtes, in «Revue des Études anciennes», Luglio-Settembre 1915.

GUÉNON, René (1926). L'idée du Centre dans les Traditions antiques. In: «Regnabit», 5° anno, n° 12, vol. X, maggio 1926.

¹⁶⁵ More information can be found in:

http://www.angolohermes.com/simboli/triplice_cinta/centro_sacro.html

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The alleged game of alquerque-12

Strange enough it was not possible to find many alquerque-12 drawings in France¹⁶⁶.

¹⁶⁶ **BARBON (F. H.)** — *I seigni dei mercanti al fondaco dei tedeschi*. In: Actes du XIVe Colloque International de Glyptographie Colloque de Chambord. 19-23 juillet 2004. Braine-le-Château: CIRG, 2005, p. 5-55.

BRUNEL (P.) — *Contribution à l'inventaire des graffitis en forme de marelle*. In : Actes du Xe Colloque International de Glyptographie du Mont-Sainte-Odile. 4-9 juillet 1996. Braine-le-Château: CIRG, 1997, p. 33-37.

BUCHERIE (L.). — *Glanes glyptographiques à Dubrovnik (Croatie)*. In: Actes du XIVe colloque international de Glyptographie de Chambord. 19-23 juillet 2004. Braine-le-Château: CIRG, 2005, p. 144.

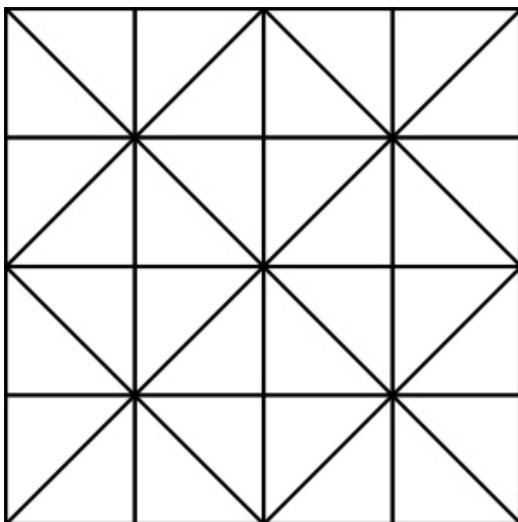
FAVIER (J.). — *Vies de Châteaux: La vie quotidienne dans un château au Moyen Âge* : Château de Langeais, 20 mai - 17 octobre 2004. Langeais: Musée de La Poste et Service des actions pédagogiques de l'Institut de France, 2004. 29 p.

HUGONIOTO (J.-Y.). — *Autour des graffitis de monuments saintais: Notes sur quelques graffiti de Saintonge*. Bulletin de la Société d'Archéologie et d'Histoire de la Charente-Maritime, n° 27, 2000. Saintes: Société d'Archéologie et d'Histoire de la Charente-Maritime, 2000, p. 23-74

PINON (R.). — *Les traditions wallonnes*. In: JORIS (F.) dir. — *Wallonie. Atouts et références d'une Région*. Namur: Gouvernement Wallon, 1995. (Publication en ligne de l'Institut Jules Destrée).

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**02.-The drawing of alquerque-12 at Philip Augustus Tower
at Loches (Indre-et-Loire – The region Centre).**



We do not have any photo from this drawing, so that more research is needed. Dr. Marisa Uberti states that this is a vertical drawing¹⁶⁷ on the wall. The keep of the castle of Loches was built in the early 11th century by Foulques Nerra. Thirty-six metres high, it is considered as one of the most imposing building of the Norman period. Fine example of military architecture, it was later converted into a prison.

In 1195, while Loches depended on the English crown, Philippe Auguste plot with John Lackland, brother of Richard

RZIHA (F.). — *Études sur les marques de tailleurs de pierre de Franz Rziha: préface de Roland Bechmann; traduit de l'Allemand par Laetitia Harnagea; notes de Marco Rosamondi.* Paris : Éditions de la Maisnie, 1993. 69 p.

¹⁶⁷ UBERTI, Marisa (2012). Ludica, Sagra, Magica. Il censimento mondiale della Triplice Cinta, p. 201.

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the Lion Heart prisoner in Austria, to give Loches. Once he was released, the powerful Lion Heart ran and took the castle of Loches. Ten years later, in 1205, Philippe Auguste took his revenge. The siege lasted one year. Then Loches became a state prison and kings trying to make it impenetrable.



Philip Augustus Tower at Loches

http://commons.wikimedia.org/wiki/File:Loches_dungeon,_aerial_view_from_West.jpg

Photo: Lieven Smits

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

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03.The checkered board in the castle of Amboise (Indre-et-Loire, The region Centre).

The jails of the castle of Petrer and those of the castle of Amboise have a common point, the representation in graffiti of "checkered" boards. Only here! These games are vertical ones. So we must think of virtual games, in which all the pieces are moved only by memory!



Checkered board in the castle of Amboise

The castle of Amboise was built on a spur above the River Loire. Constructed in the 11th century by the Count of Anjou, the chateau that we today see is a substantially modified building, having been converted a defensive castle to one which was comfortable to live in. The first great wave of

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changes came in the 15th century after the chateau was seized by Charles VII. It was Charles VIII who embarked on the most ambitious reconstructions, at the end of the 15th century, giving rise to many of the fine renaissance characteristics that we see today. Unfortunately he also died at the castle when he baged his head on a lintel! Francois I followed at the chateau, as it entered its golden era.



Castle of Amboise, France

http://commons.wikimedia.org/wiki/File:Jardin_de_Naples_Ch%C3%A2teau_d%27Amboise.JPG
Photo: LonganimE

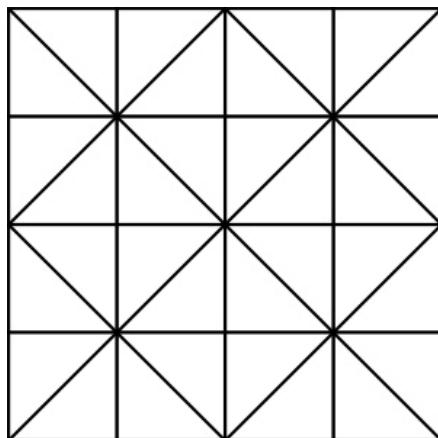
(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

THE REGION NORD-PAS-DE-CALAIS



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**04.-The drawing of Alquerque-12 on the basement of the
Heroes' Square on the wall at Arras (The region Nord
Pas-de-Calais)**



Dr. Marisa Uberti states that this is a vertical drawing¹⁶⁸ on the basements of the Heroes' Square on the wall. We do not have any photo from this drawing, so that more research is needed. Arras is the capital of the Pas-de-Calais department in northern France on the Scarpe river. It belongs to the Nord-Pas-de-Calais region.

Arras was founded on the hill of Baudimont by the Belgae tribe of the Atrebates, who named it *Nemetacum* or *Nemetocenna* in reference to a *nemeton* (sacred grove) that probably existed there. It was later renamed *Atrebatum* by the Romans, under whom it became an important garrison town.

¹⁶⁸ **UBERTI, Marisa** (2012). Ludica, Sagra, Magica. Il censimento mondiale della Triplice Cinta, p. 205.

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The centre of the town is marked by two large squares, the *Grande Place* and the *Place des Héros*, also called the *Petite Place*. These are surrounded by buildings largely restored to their pre-war World War I conditions. Most notable are the Gothic town hall (rebuilt in a slightly less grandiose style after the war) and the 19th-century cathedral. The original cathedral of Arras, constructed between 1030 and 1396, was one of the most beautiful Gothic structures in northern France. It was destroyed in the French Revolution.



Overview of the Heroes' Square.

http://commons.wikimedia.org/wiki/File:04-06-13_Arras_01.jpg

Photo: Wolf Mesuel

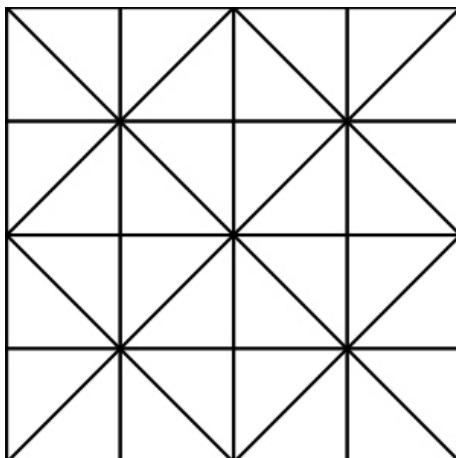
(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

THE REGION RHÔNE ALPES



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05.-The drawing of Alquerque-12 near to L'Ane 2, on the right riverside of l'Arc (2190 m). Its rock at Lanslevillard (Savoie – The region Rhône-Alpes).



We do not have any photo from this drawing, so that more research is needed. Dr. Marisa Uberti states that this is a horizontal drawing¹⁶⁹ on a rock. Lanslevillards awaits you to show most remarkable carved stones. A rock that has 82 engravings, from which 35 pairs are grouped in two different orientations. Uberti supplied 5 more places of engravings on the rocks: 1.- Pisselerand 2; 2.- Combe du Glacier; 3.- Lac de l'Arcelle Neuve 1; 4.- Arcelle Neuve 65, riva sinistra dell'Arc (2330m); 5.- La Rocheure, Le Vallonet 2. The past and traditional heritage of the community are extremely important and varied Lanslevillard. For over 2000 years, numerous engraved stones are a testimony this heritage. Gallo-Roman remains prove that Lanslevillard has always had

¹⁶⁹ **UBERTI, Marisa** (2012). Ludica, Sagra, Magica. Il censimento mondiale della Triplice Cinta, pp. 206-209

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a privileged geographical situation. An open valley at the foot of the Mont Cenis did promoting agriculture and livestock that was intensified in the Middle Ages with the exploitation of pastures.



Photo taken from the bridge of Lanslevillard

<http://commons.wikimedia.org/wiki/File:Villageval2.jpg>

Photo: Toji73

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

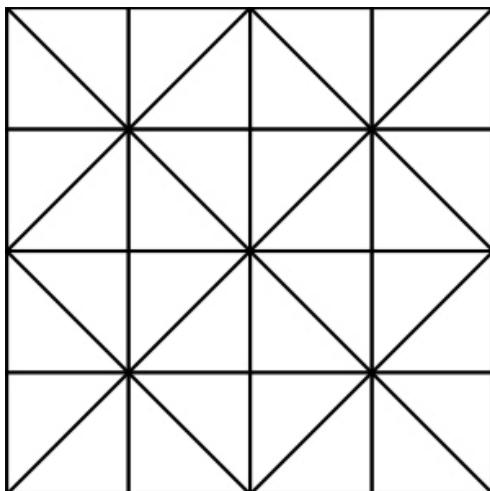
Researchers estimated that the majority of these engravings was carried out between the end of the Bronze Age (about 1200 years before Christ) and the Middle Ages. Therefore, more research is needed to find out if the alquerque-12 drawing corresponds to the Roman period.

THE REGION ÎLE-DE-FRANCE



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06.-The drawing of Alquerque-12 on a face of a destroyed tombstone in the Church of Notre Dame at Jouy-Le-Moutier (Val-d'-Oise, The région Île-de-France)



Dr. Marisa Uberti states that there is a horizontal drawing¹⁷⁰ on a face of a destroyed tombstone situated in the Church of Notre-Dame at Jouy-Le-Moutier. We do not have any photo from this drawing, so that more research is needed.

Jouy-le-Moutier is a commune in the northwestern suburbs of Paris, France. It is located 28.4 km (17.6 mi) from the center of Paris, in the "new town" of Cergy-Pontoise, created in the 1960s. The church Notre-Dame was built in the 12th and 16th centuries and is regarded a chef d'œuvre of architecture. In the 1930s both of the tower's clocks were replaced by a metallic clock placed on the western corner of the tower.

¹⁷⁰ **UBERTI, Marisa** (2012). Ludica, Sagra, Magica. Il censimento mondiale della Triplice Cinta, p. 212.

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The Church Notre-Dame at Jouy-Le-Moutier

http://en.m.wikipedia.org/wiki/File:Eglise_Notre-Dame_-_Jouy-le-Moutier_03-03-06.jpg

Photo: Gregory Deryckère

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

The name *Jouy-le-Moutier* has only been in use since the 13th century. Two charters by Charlemagne to the bishop of Paris, Eschenradus gave the department of Notre Dame de Paris the possession of the church of Andrésy. When the parish of Jouy was created the department of Andrésy became its owner. There is no known nomination at the parish of Jouy before 1186.

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THE REGION BASSE- NORMANDIE



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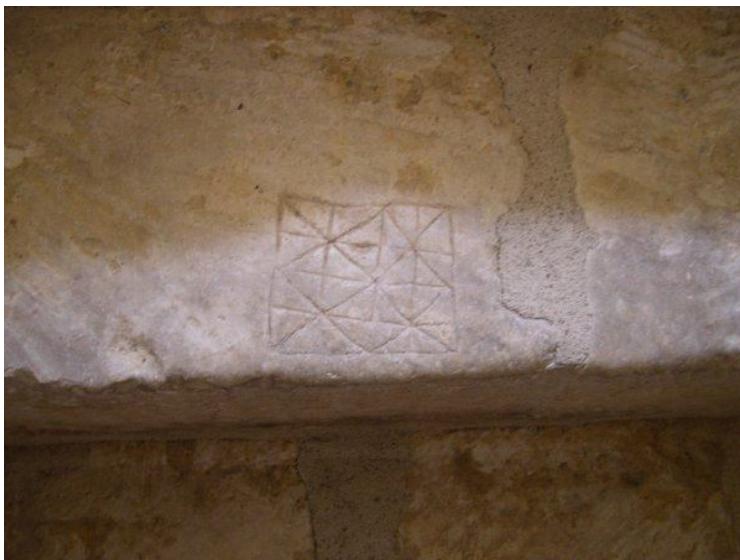
07.-The drawing of alquerque-12 at Castle Guillaume-le-Conquérant of Falaise (The region Normandie, France)



Alquerque-12 drawing at the castle Guillaume-le Conquérant
Photo: (c) <http://www.aisling-1198.org>

The Frenchman Jean François et Nicole has an interesting website about graffiti (www.graffitimania.free.fr). However we found only the alquerque-12 board of Aisling. So we learn that the Castle of Falaise has an Alquerque-12 drawing in the Guard room of the Talbot Tower. This tower was built in 1207, and it has an unfinished vertical alquerque-12 and another horizontal, playable, alquerque-12 in the middle of a stone bench.

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Alquerque-12 drawing at the castle Guillaume-le Conquérant
Photo: (c) www.graffitimania.free.fr

Here, we see another photo of the same alquerque-12 drawing. The photo is of [graffitimania.free.fr](http://www.graffitimania.free.fr) and they state that the drawing is of about the XIII century. Since the board is a finished one we have here the horizontal, playable, alquerque-12 game drawn in the middle of a stone bench.

The Château de Falaise is a castle located in the south of the commune of Falaise ("cliff" in French) in the Calvados department of Normandy, France. William the Conqueror, the son of Duke Robert of Normandy, was born at the castle in about 1028. William went on to conquer England and become king. The possession of the castle descended through his heirs

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until the 13th century when it was captured by King Philip II of France.



The Castle Guillaume-le-Conquérant of Falaise (France)

http://commons.wikimedia.org/wiki/File:Falaise_chateau_guillaume_conquerant_2.jpg
Photo: Ollamh

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

In about 1207, after having conquered Normandy, Philip II Augustus ordered the building of a new cylindrical keep. It was later named the Talbot Tower (*Tour Talbot*) after the English commander responsible for its repair during the Hundred Years' War. It is a tall round tower, similar design to the towers built at Gisors and the medieval Louvre.

THE REGION AQUITAINE



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08.-The drawing of alquerque-12 on a stone bench in the Templar Commander of Domme, Dordogne (The region Aquitaine, France).



Alquerque-12 on a stone bench in the Templar Commandery of Domme.

Photo: Courtesy of (c) Brigitte Mérigot

The drawing of alquerque-12 appears on a stone bench next to the Templar commander of Domme, (Dordogne)¹⁷¹. Domme is a commune in the Dordogne department in Aquitaine, in southwestern France. It is sometimes called the "*Akropolis des Périgord*".

¹⁷¹ MÉRIGOT, Brigitte & JONQUAY, Sylvestre (2012). Alquerque de doce Archéologie et règles d'après le Livre des jeux, pp. 34-39. En: Histoire et Images Médiévales", thématique n°28: Les jeux, pratiques et évolutions Février-mars-avril 2012.

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The graffiti place at Domme (Dordogne)
Photo: <http://www.ot-domme.com>

In 1307, the Knight Templars were imprisoned in Domme during the trial against them, of which hundreds of Templar graffiti still bear witness. They used a code system involving series of geometric figures: the octagon represented the Grail, the triangle surmounted by a cross represented Golgatha, the square represented the Temple, and the circle represented the imprisonment. Similar inscriptions (of disputed authenticity) has been found in other towns such as Loches, Gisors, and Chinon.

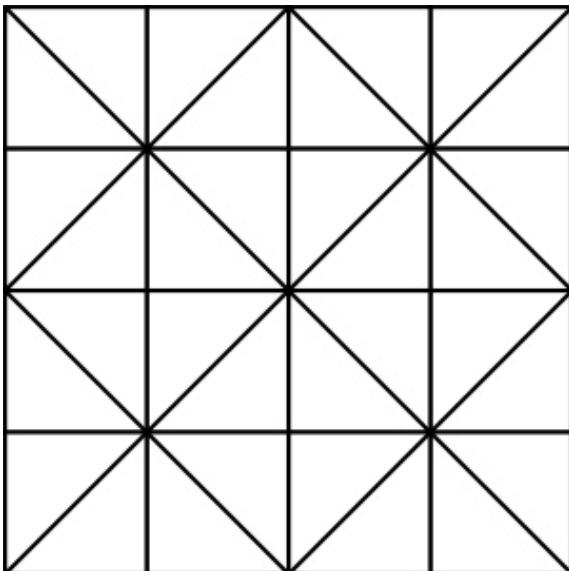
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THE REGION LANGUEDOC- ROUSSILLON



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**09.-The drawing of alquerque-12 on the wall of chapel
Saint Etienne de la Clastre, at Saint Hilaire d'Orzilhan of
the region Languedoc-Rousillon**



On the wall of the chapel Saint Etienne at Saint Hilaire d'Orzilhan an alquerque-12 an alquerque-12 board had been drawn, probably between 1150 and 1200 (A.D)¹⁷². Since we do not have any photograph of this alquerque-12 drawing, more research is needed to be sure that this drawing is a real existing one. Saint Hilaire d'Orzilhan belongs to the region of Languedoc-Rousillon

¹⁷² PAILLET, Jean-Louis (1986). L'utilisation des concrétions de l'aqueduc de Nîmes en tant que matériau de construction. In: Méditerranée, Troisième série, Tome 57, 1-2-1986. Travertins LS et évolution des paysages holocènes dans le domaine méditerranéen, pp. 152-160.

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The chapel Saint Etienne de la Clastre

http://commons.wikimedia.org/wiki/File:Chiesa_di_St_Etienne_de_la_Clastre_-_St_Hilaire_d%27Ozilhan_-_O3436.jpg
Photo: Petri Krohn

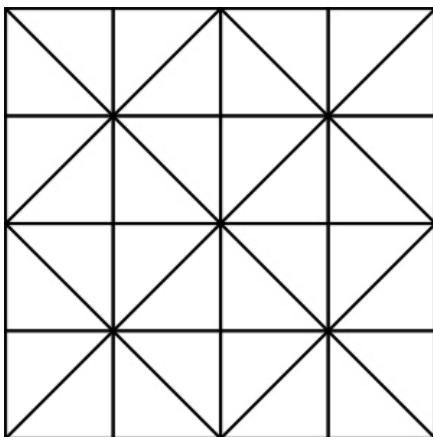
(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License,
Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0
Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

THE REGION ALSALCE



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10.-The drawing of alquerque-12 of the church Abbey at Marmoutier (Bas-Rhin, Alsace).



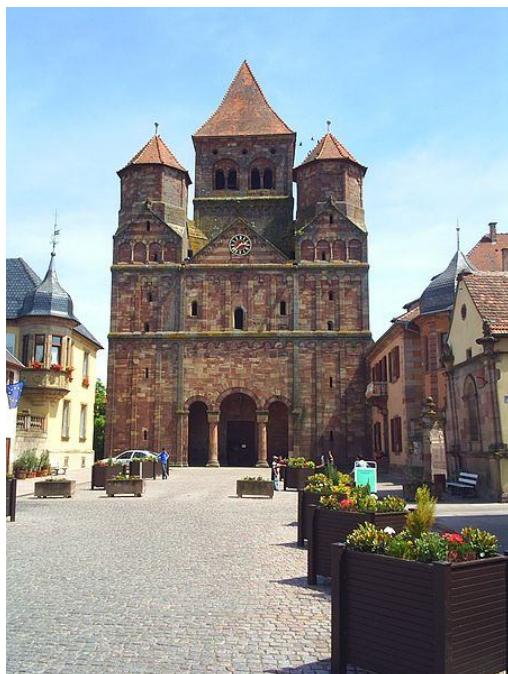
Dr. Marisa Uberti states that this is an Alquerque-12 board¹⁷³ in the Abbey Church at Marmoutier, without stating if it deals with a horizontal or vertical drawing. We do not have any photo from this drawing, so that more research is needed.

The first foundation of the Abbey, either in the late 6th century, or by Saint Leobard (d. here in about 680) in 659, was a community of Irish monks under the Rule of St. Columbanus. Then known as Aquileia, after the town in Italy, it was one of the Merovingian abbeys and a *Reichsabtei*. In 728 century Saint Pirmin reformed the Columban monasteries in Alsace, including this one, introducing to them the Rule of St. Benedict. The first abbot under the new rule was Maurus, from whom the place took the name of Maursmünster in German, of which Marmoutier is the French version. After a

¹⁷³ **UBERTI, Marisa** (2012). Ludica, Sagra, Magica. Il censimento mondiale della Triplice Cinta, p. 205.

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couple of centuries of restriction and loss of income, the abbey, under Abbot Meinhard and his successors in the 12th century, entered on a long period of growth and prosperity, including the consolidation of the large territory. In the 12th century the abbey church of St. Stephen's was built, which still stands today as an imposing Romanesque church. The west end, with its three massive towers, is especially striking.



The Church Abbey de Marmoutier (Bas-Rhin, Alsace)

http://commons.wikimedia.org/wiki/File:%C3%89glise_de_Marmoutier_cropped.JPG
Photo: Gustave Graetzlin

(Image of: PHGCOM/Wikimedia Commons/GNU Free Documentation License, Version 1.2 or any later/Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic)

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Table of Alquerques-12 in Spain

	Province	Town	Drawing Alquer- que 12	Holes Alquer- que 12	Otros
01	Álava	Fontecha	Lines		
02	Álava	Ocariz	Lines		
03	Avila	Riofrío	Lines		
04	Ávila	Ávila		Holes	
05	Badajoz	Medellín	Lines	Holes	
06	Barcelona	Barcelona	Lines		
07	Barcelona	Barcelona	Lines		
08	Barcelona	Barcelona	Lines		
09	Burgos	Arlanza			Especial board
10	Burgos	Coruña del Conde	Lines		Doubtful
11	Burgos	San Vicentejo	Lines		
12	Burgos	Rebolledo de la Torre	Lines		Doubtful
13	Burgos	Silos	Lines		
14	Cáceres	Almoharín	Lines		
15	Cáceres	Trujillos	Lines		
16	Cáceres	Trujillos	Lines		
17	Cáceres	Trujillos	Lines		
18	Cáceres	Trujillos	Lines		
19	Cáceres	Torrequemada	Lines		
20	Cáceres	Montánchez	Lines		
21	Cáceres	Montánchez			Squared board
22	Cáceres	Roturas	Lines		
23	Cáceres	Abertura		Holes	
24	Cáceres	Berzocana	Lines		
25	Cáceres	Cañamero			Squared board

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26	Cáceres	Valencia de Alcántara		Holes	
27	Cadez	Alcalá de los Gazules	Lines		
28	Coruña	Portela de Gouris	Lines		
29	Gerona	Sant Pere de Rodes	Lines		2 drawings
30	Gerona	Gerona		Holes	
31	Guadalajara	Hinojosa	Lines		
32	Guadalajara	Atienza	Lines		
33	Jaen	Baños de la Encina	Lines		
34	Jaen	Siles	Lines		
35	Leon	Leon	Lines		2 drawings
	Leon	Leon		Holes	8 boards
36	Leon	Astorga	Lines		
37	Leon	Carracedelo	Lines		
38	Lerida	Oroners	Lines		
39	Lugo	Guntín	Lines		
40	Lugo	Portomarin	Lines		
41	Murcia	Cieza	Lines		2 drawings
	Murcia	Cieza			Squared board
42	Navarra	Eunate	Lines		Doubtful
43	Navarra	San Miguel de Estella	Lines		Doubtful
44	Navarra	Aberín	Lines		Doubtful
45	Navarra	Eusa			Squared board
46	Ourense	Ourense	Lines		2 drawings
	Ourense	Ourense			Squared board
47	Ourense	Allariz	Lines		

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48	Ourense	Santa Mariña de Aguas Santas	Lines		
49	Palencia	Aguilar de Campoo	Lines		
50	Palencia	Nava de Santullán			Squared board
51	Palencia	Moarves de Ojeda		Holes	
52	Pontevedra	Tui	Lines		
53	Pontevedra	Vilanova de Arousa	Lines		
54	Pontevedra	Pontevedra	Lines		
55	Rioja, La	Peciña	Lines		
56	Salamanca	Navales	Lines		Doubtful
57	Salamanca	Salamanca	Lines		Doubtful
58	Santa Cruz de Tenerife	Barranco de Araujo	Lines		
59	Santa Cruz de Tenerife	San Miguel de Abona	Lines		Doubtful
60	Santa Cruz de Tenerife	San Miguel de Abona	Lines		Doubtful
61	Santa Cruz de Tenerife	San Cristobal de la Laguna	Lines		Doubtful
62	Santa Cruz de Tenerife	La Palma	Lines		
63	Segovia	Perorrubio	Lines		
64	Segovia	Fuentidueña		Holes	
65	Segovia	Santiuste de Pedraza	Lines		Doubtful
66	Segovia	Duraton	Lines		Doubtful
67	Segovia	Maderuelo	Lines		Doubtful
68	Segovia	Orejana	Lines		
69	Soria	San Esteban de Gormaz	Lines		
70	Soria	San Esteban De Gormaz	Lines		Doubtful
71	Soria	Pedro	Lines		

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72	Soria	Rabanera	Lines		
73	Soria	S. Bartalome de Uccero	Lines		
74	Soria	Aguilera	Lines		Doubtful
75	Soria	Caracena	Lines		
76	Soria	Osonilla	Lines		Doubtful
77	Soria	Abion	Lines		
78	Soria	Paones			Squared Board
79	Soria	San Juan de Duero	Lines		
80	Soria	Burgo de Osma	Lines		
81	Soria	Mosarejos	Lines		Doubtful
82	Soria	Omeñaca	Lines		Doubtful
83	Soria	Fuentelarbol	Lines		Doubtful
84	Teruel	Peracense		Holes	
85	Toledo	Consuegra	Lines		
86	Valladolid	Valladolid	Lines		Doubtful
87	Vizcaya	Zenarruza	Lines		
88	Zamora	Dehesa de Pelazas	Lines		
89	Zamora	Dehesa de Pelazas	Lines		
90	Zamora	Villanueva de Valdegema	Lines		
91	Zamora	Santiago del Burgo	Lines		
92	Zamora	Zamora	Lines		
93	Zamora	Moreruela	Lines		Doubtful
94	Zamora	Zampra	Lines		
95	Zamora	Uncastillo	Lines		
96	Sevilla*	Munigua	Lines		
97	Badajoz*	Mérida	Lines		
98	Barcelona*	Barcelona	Lines		

* Mentioned at the beginning of the book

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Table of Alquerques-12 in France

	Region	Town	Drawing Alquer- que 12	Holes Alquer- que 12	Otros
01	Centre	Chinon	Lines		Doubtful
02	Centre	Loches	Lines		Doubtful
03	Centre	Amboise			Chess Board
04	Nord-pas- De-Calais	Arras	Lines		
05	Rhône Alps	Lanslevillard	Lines		Doubtful
06	Île-de- France	Jouy- Le-Moutier	Lines		Doubtful
07	Basse- Normandie	Falaise	Lines		
08	Aquitaine	Dordogne	Lines		
09	Languedoc- Roussillon	Saint Hilaire d' Ozilhan	Lines		Doubtful
10	Alsace	Marmoutier	Lines		Doubtful

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Spanish Romanesque

Romanesque first developed in Spain in the 10th and 11th centuries and before Cluny's influence, in Lérida, Barcelona, Tarragona and Huesca and in the Pyrenees, simultaneously with the north of Italy, into what has been called "First Romanesque" or "Lombard Romanesque". It is a very primitive style, whose characteristics are thick walls, lack of sculpture and the presence of rhythmic ornamental arches.

Romanesque architecture truly arrives with the influence of Cluny through the Way of Saint James, that ends in the Cathedral of Santiago de Compostela. The model of the Spanish Romanesque in 12th century was the Cathedral of Jaca, with its characteristic apse structure and plan, and its "chess" decoration in strips, called taqueado jaqué. As the Christian kingdoms advanced to the South, that model spread throughout the reconquered areas with some variations. Spanish Romanesque has also influence of the Spanish pre-Romanesque styles, mainly the Asturian and the Mozarab. But there is also a strong influence of the moorish architecture, so close in space, especially the vaults of Córdoba's Mosque, and the polylobulated arches. In the 13th century, some Romanesque churches alternated with the Gothic. Aragón, Castile and Navarra are some of the most dense areas of Spanish Romanesque.

- Basílica de San Isidoro, with "Kings' Pantheon" León
- Zamora Cathedral
- Other Romanesque buildings in Zamora
- Benavente: Church of Santa María del Azogue
- Salamanca Cathedral
- Real Monasterio de Nuestra Señora de Rueda, Aragon region
- Monastery of Santo Domingo de Silos
- Santa María la Mayor, Collegiate Church, Toro,

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- province of Zamora
- Ávila, Church of San Vicente
- Soria, Santo Domingo
- Carrión de los Condes Church of Santiago
- Carrión de los Condes Church of Santa María de las Victorias
- San Juan de Ortega Church
- Aguilar de Campoo Church of Santa Cecilia
- Aguilar de Campoo Santa María la Real, Monastery
- Arenillas de San Pelayo Church of San Pelayo
- Barrio de Santa María Church of Santa Eulalia
- Cillamayor Church of Santa María la Real
- St. Martin, Frómista
- Olmos de Ojeda Church of Santa Eufemia
- San Salvador de Cantamuda Collegiate Church
- Soria San Juan de Duero, Cloister
- Arbás Church
- A lot of rural romanesque churches of northern Burgos and Palencia
- The 20 romanesque churches of Segovia
- Duratón La Asunción de María, church
- Fuentidueña Church of San Miguel
- Grado del Pico Church of San Pedro
- Perorrubio Church of San Pedro
- Requijada Church of Virgen de Las Vegas
- San Pedro de Gaillos Church
- Sepúlveda Church of San Salvador
- Estella San Pedro de la Rúa. Church and cloister.
- Estella Church of San Miguel
- Estella Palace of the Kings of Navarra
- Torres del Río Church of Santo Sepulcro
- Monastery of Leyre (San Salvador de Leyre) Abbey
- Sangüesa Church of Santa María la Real
- Santillana del Mar Collegiate Church and cloister
- Jaca Cathedral

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- Loarre castle
- San Juan de la Peña
- Churches of San Caprasio and Saint Mary in Santa Cruz de la Serós
- Rural early romanesque churches of Serrablo Huesca
- Sant Climent de Taüll, Vall de Boí
- Sant Miquel de Cuixà, Empordà
- Tarragona Cathedral Cloister
- Monastery of Santa Maria de Ripoll
- Terrassa Churches of Saint Mary (old Cathedral),
Saint Peter and Saint Michael
- Lugo Cathedral
- Santiago de Compostela Cathedral
- Santiago de Compostela Gelmirez Palace
- Santiago de Compostela Santa María del Sar
(Colegiata)
- La Coruña Church of Santiago
- La Coruña Collegiate Church of Santa María del Campo
- Noia Church of San Martiño
- Cathedral, Ourense, Romanesque and Gothic
- Church of San Juan of Portomarín
- Vilar de Donas, Monastery
- Sarria, Church
- Barbadelo, Church

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